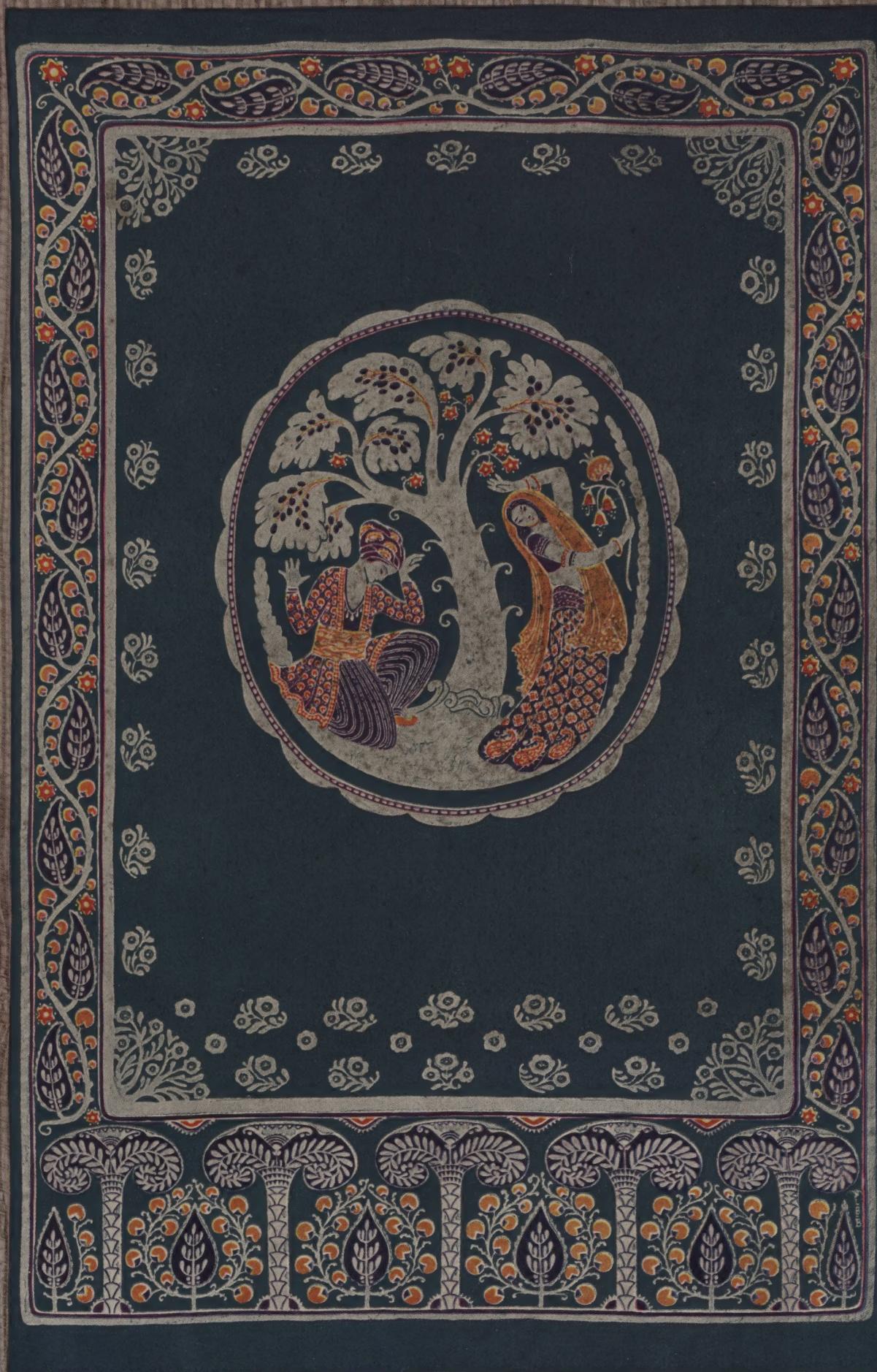


# HOUSE BEAUTIFUL



35 cents  
\$3.00 a year

AUGUST 1924 – DECORATING NUMBER



**S**OME of the most charming dining rooms take their atmosphere from the warmth and richness of color which good wallpaper lends.

For how may hospitality be more graciously expressed than by adding beauty to good cheer?

By the judicious use of wallpaper the hostess may avoid a certain cold formality which is felt in rooms where the treatment of walls is too austere.

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of authentic designs which may be obtained for any period or style of decoration.

\* \* \*

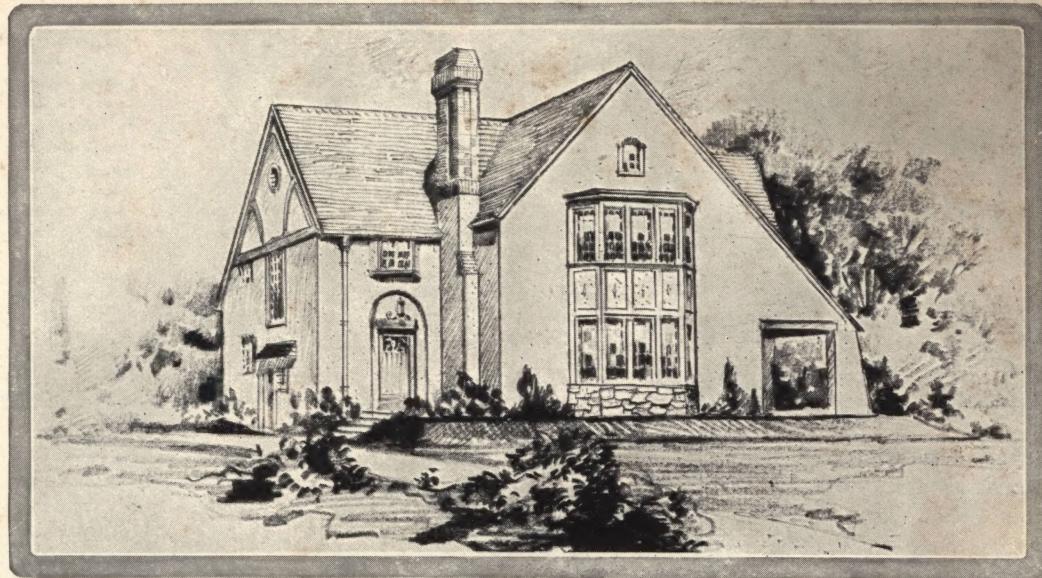
Send for interesting booklet, *Wallpaper*, containing helpful decorating suggestions for every room in the house. Thirty-two pages with many handsome illustrations in full color. Sent postpaid to any address for ten cents in stamps or coin.

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# WALLPAPER

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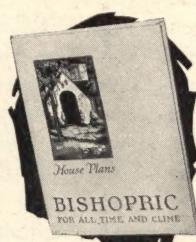


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LOS ANGELES

# BISHOPRIC

*"A Complete Wall Unit for all Time and Clime"*

## Window Shopping



SINCE there is a universal interest in temperature a thermometer is always an enjoyable and interesting possession. Some of the best models I have seen lately are the 'Clearsites' which are guaranteed standard thermometers correctly registering the temperature at all times. One of these instruments will give long service, and is sure to prove a satisfactory investment. In a fine, ivory-finish frame,  $3\frac{3}{4}$ " high, the price is \$3.75, and the same model in mahogany is \$4.00. The wall type, which is shown below, has a 5" dial, and in dull brass finish it may be bought for \$2.00. A desk model, with 3" dial, in brass finish, is \$1.75.

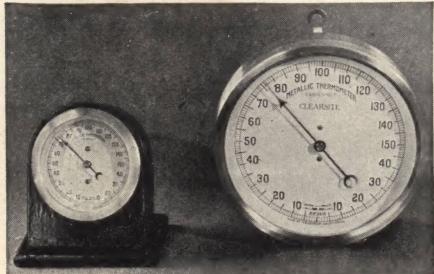


FIG. 1

THESE beautiful finger-bowls will interest the hostess who is always on the lookout for new ideas for her table. They are of iridescent glass, with deep blue bases, and are priced at \$30.00 a dozen. The novel little device which is shown in Figure 2, both on the bowl and beside it, is a silver-plated flower holder which slips over the edge of the finger bowls, and holds a few fresh flowers. These holders are  $2\frac{1}{2}$ " long, and cost 60 cents each, or \$6.00 a dozen. The Madeira hand-embroidered finger-bowl doilies are \$9.00 a dozen, and are a fine quality of pure linen.



FIG. 2

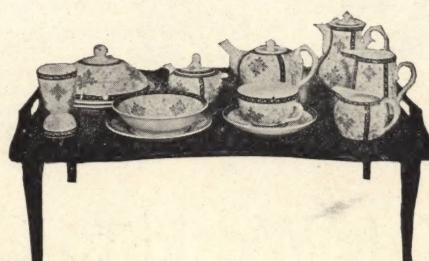


FIG. 3

IF there is an invalid in your family, or if any member of it likes to breakfast in bed, you will surely want one of these trays with hinged supports so that the person breakfasting may move comfortably and not be in danger of an upset glass or cup. These come either in white enamel or mahogany finish, as you prefer, and cost \$9.00. The charming breakfast set shown on the tray is also \$9.00.

IN a specialty shop where unusual gifts and dainty handwork articles are always to be found, I saw a gorgeous book  $10'' \times 12\frac{1}{2}''$  in dimension, and covered with Chinese brocade woven in a design of vivid blue and green Persian palms on an orange-and-gold background. The forty-odd pages are of handmade Italian paper, heavy and creamy, and the end papers have decorative dragons printed on them in soft colors. These books were made for Guest Books for country estates where the hostess likes to keep the signatures of her house guests, but at least one copy has been made into a scrapbook for the precious snapshots taken on a European honeymoon.

YOUNG girls like the small gold paper seals, with a single initial stamped on them, also in gold, for use on their vacation letters. These are only 10 cents for a box of twenty-five. The seals are ready gummed, of course.

A REALLY great bargain which any bride or housekeeper will be proud to possess is shown in Figure 4. It is a bacon platter, in plain Sheffield (American make) with a simple grooved border. The platter is 12" long, and with the sterling silver serving fork which goes with it the price is only \$5.00. This would

WE do no purchasing, but shall be glad to give the address where the various articles mentioned may be purchased, upon receipt of a stamped, addressed envelope. Address Mary Jackson Lee, the Readers' Service, 8 Arlington St., Boston 17, Mass.

make a practical and inexpensive wedding present. If you wish the platter alone the price is \$3.15.

Silver-plated table mats add to the beauty of your service, and may be bought in different sizes and patterns. A plain mat with a hammered surface and a chaste design of a small wreath in the centre, 8" long, costs \$2.50, and in 10" size \$3.50. A tea tile, 6" in diameter, in the same pattern is \$1.75. This is one of the most popular patterns made, but if you wish more elaborate designs they may be had in Dutch silver for various prices. A 12" long oval hot-dish mat with a pattern of Dutch windmills, on a heavy felt base, costs \$1.25.



FIG. 4

THERE is always an aura of mystery about The House of Seven Gables, in Salem, Massachusetts, and if you love New England's early history, and this strange old tale, you will wish to own a small replica of the mansion where Hepzibah struggled with her 'cent shop' while fate wove its weird web around her. This reproduction of Old Maule's house is an incense burner, cleverly arranged so that the smoke ascends through the three tiny chimneys and floats realistically out of their tops. The price is \$5.00, and 50 cents additional will bring you the natural-colored cork mat for a base, which makes a good protection for the table where you intend to burn the incense.

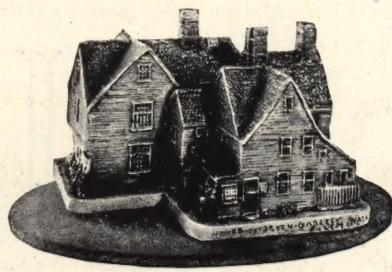
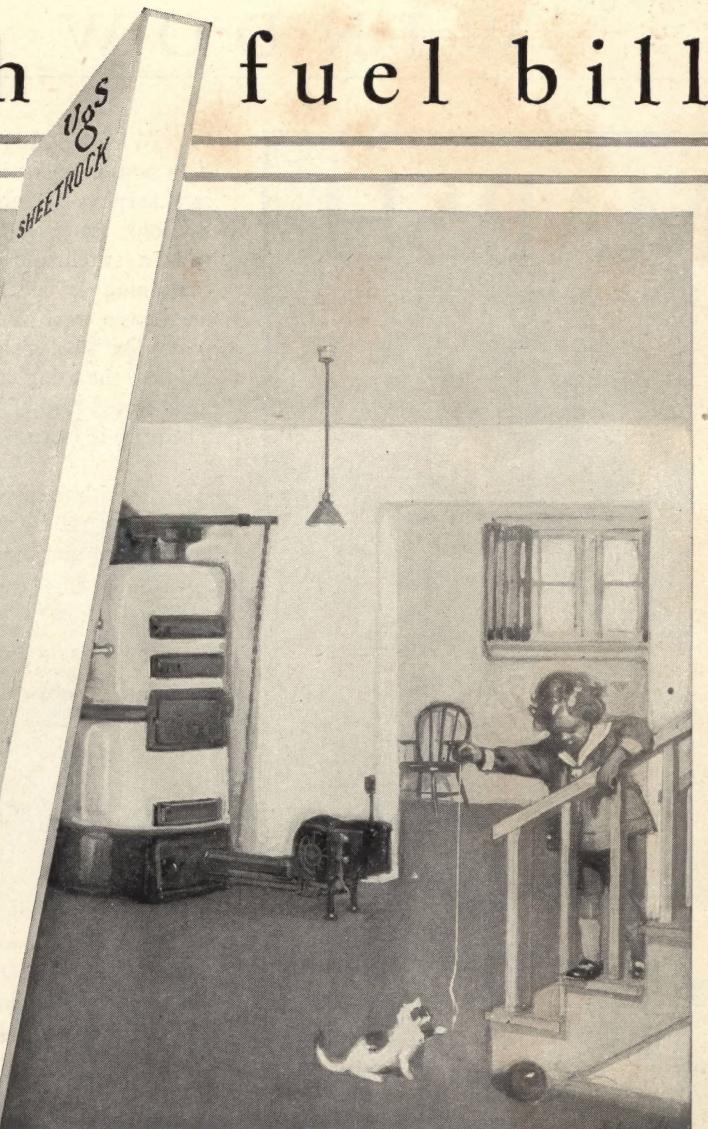


FIG. 5

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A SWEET-SCENTED, dainty new gift for housekeepers is a lavender roll for the safe keeping of table doilies. The cover is 23" long, made of lavender flowered cretonne with a stitched-in pocket across the front containing lavender flowers, so that your linen has a trace of this elusive perfume of the past. The whole color scheme is lavender, the binding, the tying tapes, the gift box, and the hand-tinted card all being in this delicate tint. The price is \$1.50.

**I**f you wish to slip a gift of linen into the case you may add a Madeira tea-wagon doily which will bring the entire cost to \$4.00, or, if you prefer, a 10" sandwich plate doily which will make it only \$2.75 complete.

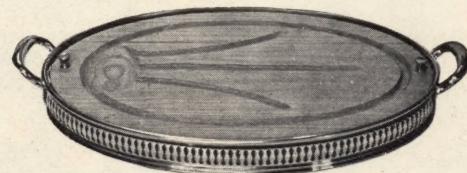


FIG. 6

**I**s there anything more appetizing than a planked steak, with all the proper accompaniments? In order to cook one properly you must have a thoroughly seasoned oak plank, with grooves for the gravy. These planks come in 14" size at \$1.75, 16" at \$2.25, 18" at \$2.88, and 20" at \$3.25. Nickel frames to fit the planks may be bought from \$7.00 up. Planks for fish may also be supplied at the same prices, but as these are made without grooves, please be sure to state which you wish when ordering.

**A**HDSOME silver-plated trivet is useful to protect your dining table from hot dishes, and a three-section model which may be extended from 9 $\frac{1}{2}$ " to 12 $\frac{1}{2}$ ", at \$7.00, is a specially good value.

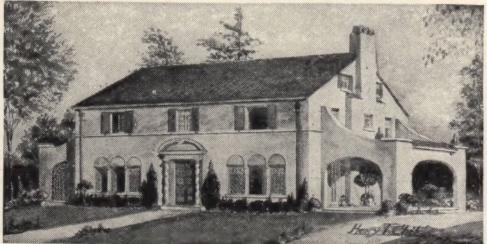


FIG. 7

**N**UTCRACKERS in the form of dogs, or squirrels, are amusing novelties which stand on the table and do their bit to add to the entertainment. Children enjoy using them since the procedure consists of putting a nut into the animal's mouth, giving a quick flip to its tail, which makes him bring his jaws together smartly, and the nut is cracked! (Figure 7). The animals are strongly made, and heavily nickel-plated. The price is \$3.50 for the squirrel, \$2.50 for the dog.

**S**IMPLE breakfast-tray sets may be bought in soft tones of old blue, green, yellow, and soft lavender pure hand-woven linen. The traycloth is 13 $\frac{1}{4}$ " x 20 $\frac{1}{4}$ ", and has four small

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*Send for descriptive list, then make your order for rugs on approval for inspection at my expense.*

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Chain and Wiring  
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Lantern 11 $\frac{1}{4}$ " high

**Price - - \$16.50**

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This charming and unique Scraper is a reproduction of a Colonial Foot Scraper. Solid metal, about 10 inches high at tall and 7 inches high at head. We recommend this Scraper to any one wishing something out of the ordinary. This and other attractive Animal Designs sent postpaid on receipt of \$3.50 each or \$6.50 per pair to one address. Also best quality Brass Candle Sticks  
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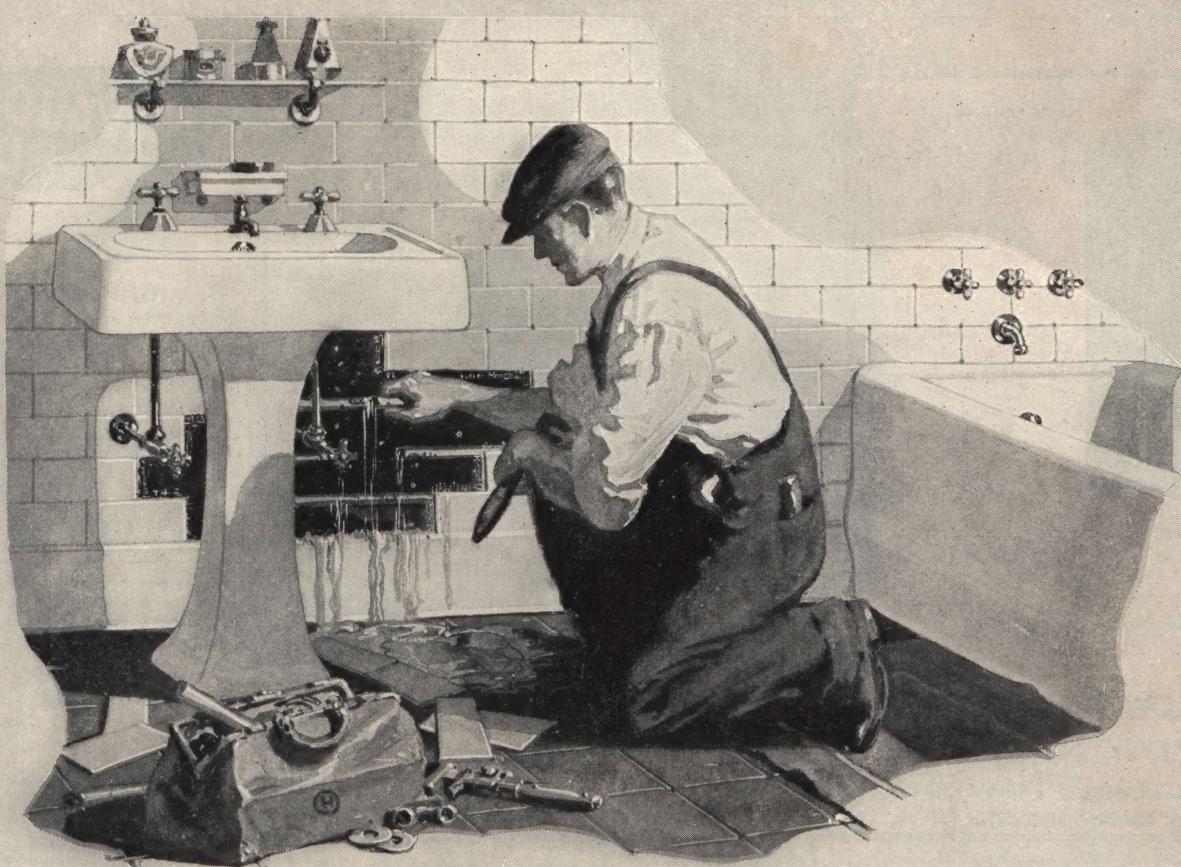
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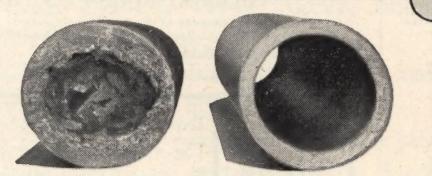
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*after four years of service*

The two pieces of pipe illustrated were cut from cold water service lines installed side by side. After only four years the iron pipe is almost entirely clogged with rust and the outside surface is badly pitted. The Anaconda Brass Pipe is in excellent condition and will give perfect service for years to come.

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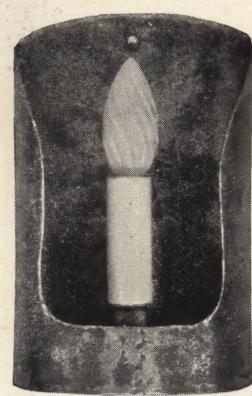
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than this

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tassels on the corners. Two napkins, 13" square, come with the set. The only decoration consists of a border of eight white lines woven in. The price is \$5.00 complete.



FIG. 8

**I**F you are one of those who have searched for a good-looking, out-of-the-ordinary letter box, look no further, for here is one in brass, made in the shape of a primly architectural Colonial doorway, which will be appropriate with either a large house, or a small cottage. It is exceptionally well made, 12" tall, and 8" wide, with a firm wire underneath which will hold either magazines or outgoing mail. It will be sent you for \$15.00, and will always be a feature of your home in which you may take pride.

**I**WANT to tell you about several new devices for the table which will interest housekeepers who take special pride in having correct table service, and interesting accessories. There are poultry shears, which you seldom see, yet which add such invaluable aid to the carver when the joints of the fowl are—shall we say—reluctant! In that shop of which I have spoken before, which has everything to make life worth living for housekeepers, I saw a good-looking pair of shears for this purpose, made of guaranteed steel, with inlaid staghorn handles, for \$5.75. With these and a small, sharp carving knife no fowl should present difficulties, even to an amateur.



FIG. 9

**W**ASTEBASKETS are important features in furnishing a room, but often the light-weight ones prove disappointments. The paper and silk ones wear out easily, and take fire quickly if a match happens to be tossed into them, but if you buy a mahogany one your troubles are over, and you have a

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The forges flame, the anvil rings,  
The Smiths bang out all sorts of things,  
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Much better than from my poor  
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The word "piano"—the thought, the

conception of a piano—can embody no more than what you can own in an Ampico. It is the "All" of the piano.

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Hear it at the home of a friend or just as freely at the store of any of the following pianos which have adopted it. They are the Chickering, and the Knabe, two of the four fine American pianos in general use on the concert stage, and the Haines Bros., Fischer, Franklin, and Marshall & Wendell, (in Canada the Willis also)—chosen for the Ampico because of their ability to do justice to its music. Foot-power models, \$795. Electric-power models, \$985 to \$5000. Grands and uprights.

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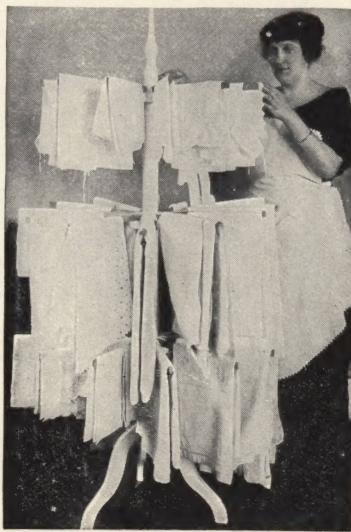


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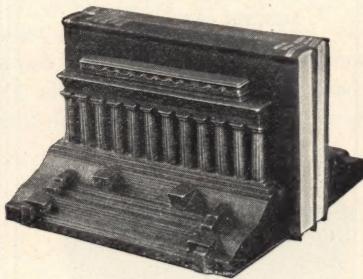


FIG. 11

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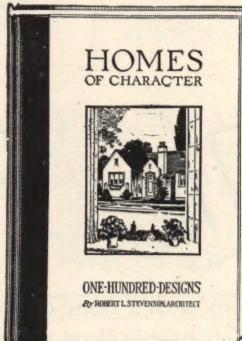
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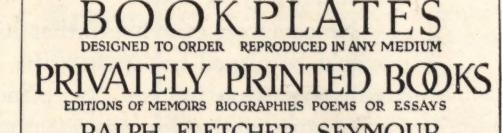
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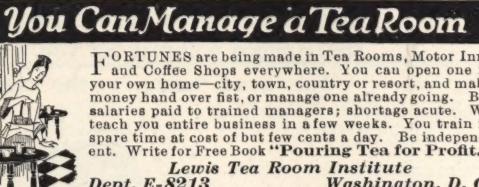
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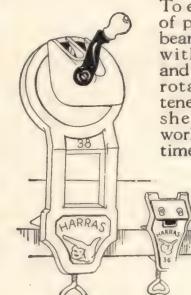
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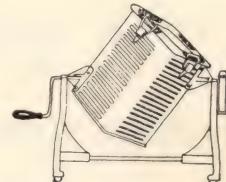
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### TILES AND THEIR USES

STRICTLY speaking, tiles are made of clay as their chief ingredient, with the addition of other materials at times to produce desired effects. Tiles may be made from the clay of a single bank or from a mixture of several banks, to which sometimes feldspars or flints are added. Imported clays are often necessary. The materials undergo refining and mixing processes, and are selected and proportioned with the utmost care.

Tile makers distinguish tiles made from clays in the plastic state, and those pressed by means of machinery from the pulverized and practically dry materials, in which case they are spoken of as 'dust-pressed.' Faience tiles are made by the plastic process, in which the clays are mixed with water and run through pugging machines until they are of uniform plastic consistency. They are then pressed either by hand or machine in dies or moulds and are dried, after which they are fired in kilns. The plastic nature of the materials has a tendency to produce tiles that vary slightly from true geometric shapes as a result of the extreme heat under which they are fired. This results in a pleasing irregularity so often favored by architects. The hand-pressed tiles again are more irregular than the machine pressed, the variations of surface giving pleasant texture. Vitreous tiles and the 'bodies' of glazed tiles are of the dust-pressed type. In this process the materials are finely ground and mixed with water. They are then passed into filter presses where the excess water is pressed out. The mass is dried and pulverized and



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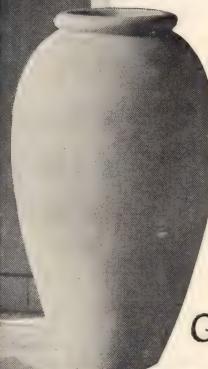
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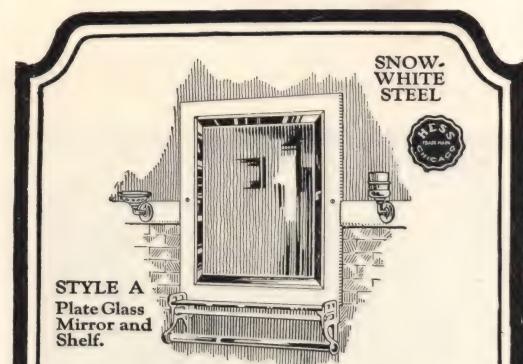
E. W. STILLWELL & CO., Architects, 161 Calif. Bldg., Los Angeles

pressed into shape in metal dies. Each tile is inspected before it is sent to the kilns.

All tiles undergo one or more firings at high temperature. The unglazed tiles are produced by one firing which brings out the proper degree of vitrification, color and surface texture. Color in unglazed tiles is produced either by the selection of clays that will burn to the desired color, or by addition of certain oxides. If a tile is to be glazed, it is first fired in a kiln at very high temperature. It is then coated with glazing liquid and is fired a second time. The glaze may have a bright finish, a dull, or a mat finish. The bright is a surface of high gloss, the mat entirely lacking in gloss, while the dull finishes are intermediate between these extremes.

The glaze may be white or colorless, allowing the color of the body to show through, or it may be colored, when it is spoken of as enamel. An important practical property of all colored glazes and enamels is that of being entirely non-fading. The range of colors and tints is almost unlimited. Almost any color effect can be obtained in tiles. The crackling, called crazing, which sometimes shows on the surface of a glazed tile cannot be prevented with absolute certainty and indeed in some instances it is regarded as a desirable attribute in the design. In like manner an uneven glazed surface, while not mechanically perfect from the tile makers point of view, may often be chosen by the architect because of its interesting variation in texture and color, just as in the unglazed tiles a hand-pressed tile will offer pleasing irregularities of surface and outline which for some uses render it superior to the machine-pressed tile.

Besides the more commonly known commercial tiles in plain colors, glazed and unglazed, there are what are known by the hackneyed term of art tiles. These are handmade, of various shapes and sizes, with a richness of color, a softness of texture, and a beauty of design which remind one of an Oriental rug. The manufacturers of these tiles claim them to be a development of old processes brought to America in the eighteenth century by European colonists. Designs are reproduced with greatest care from original wall tiles of Spain, Italy, and the East, as well as from the floors of fifteenth-century England, Germany, and France. To these are added the designs of modern American decorators. The patterns are worked in low flat relief for ease of walking, if they are to be inserted in floors, in high and sometimes surprisingly bold relief if they are to be used on walls. The colors are worked out with the greatest cunning, patterns in cream color or other tints against backgrounds of green, blue, red, yellow, or black. Sometimes the designs are inscribed in intaglio in these hues, with perhaps outlines and background stained in red. The glazing is often only partial, covering either the design or the background. Sometimes it is omitted altogether. Where the glaze is allowed to cover the whole tile, care



### Impressive Beauty

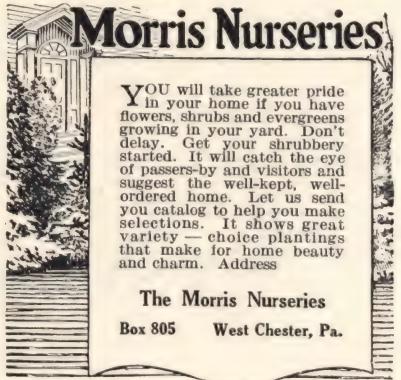
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is taken that the result should not be too even and mechanical.

Most important adjuncts to good tile design are good workmanship and good materials. If the base on which the tiles are to be laid is not strong enough, it is likely to crack clear through the tile pattern. If the tile layers have no pride in their work it is likely to be poorly executed, colors and patterns carelessly followed, and the result in every way disappointing. As much care should be observed in the foundation for tilework and in its execution as in the choice of colors and patterns.

Where can tiles be used? For houses they can be used on floors and walls and ceilings, inside and out. They can be used because they are sanitary, because they are enduring, or because they are decorative. Tiles have made a place for themselves in modern domestic architecture because of their sanitary qualities, in bathrooms, laundries, kitchens, and garages. They have been used freely for porches and terraces and walks because they are enduring. They are being used more generally of late years also for purely decorative purposes.

One is apt to think of tiles in connection with masonry walls, hence their use for terraces, sun parlors and other places in connection with brick, stone, or concrete construction. But there is no reason for not using them in connection with wood construction and this is being recognized with gratifying results. When tiles are used on floors of wood construction they should be laid on a cushion of cement, usually two inches deep, although the thickness varies with the type of tile used. When used on walls and ceilings of wood-frame construction, the tiles are bedded in cement mortar over metal lath.

As with every decorative feature, care should be taken not to overelaborate. Areas of tiles in plain colors, contrasting with spots, panels or bands of geometric or naturalistic patterns are interesting. For the exterior of the house passages of tile decoration set in stucco wall surfaces will give brilliant contrasts where accents are needed. In walks and terraces, decorative designs of tile at intersections or on important axes will break up the monotony of plain colors. Use tiles generously in your house design but with the same discretion that you apply to all decorative elements and you will find your efforts well rewarded, both in beauty and permanency.

Catalogues on this subject may be procured from the following firms: —

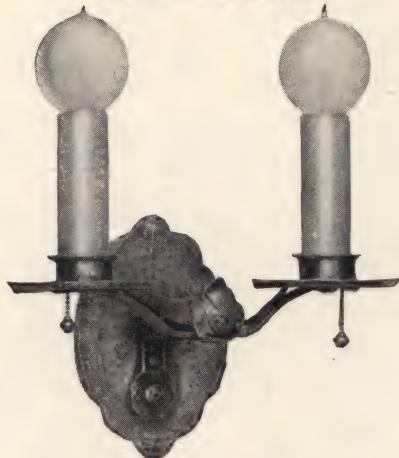
Associated Tile Manufacturers, 310  
Seventh Avenue, Beaver Falls, Pa.

Batchelder-Wilson Company, 2633 Arte-  
sian Street, Los Angeles, Cal.

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## A SPANISH BROCATELLE

*In Toledo, the old Castilian city, hangs the original XVI century wall covering*

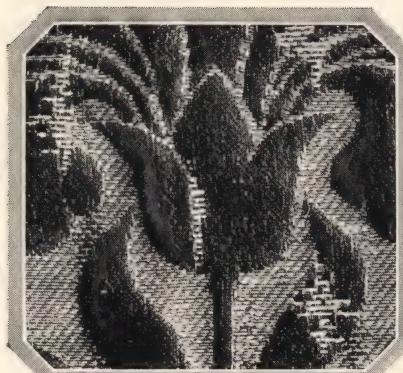
**I**N that old hundred-towered town, on the walls of the council room of the City Hall, still hangs the sixteenth century velvet which inspired this modern brocatelle.

Today, rich and mellowed by the centuries, all the beauty of this gorgeous wall hanging is reborn in a modern fabric which simulates not only its spirit, but preserves in every detail its entire decorative value.

This modern replica has the antique red which time gradually evolved from the flaming crimsons in vogue fifteen generations ago—the dulled background of long-tarnished gold, the soft, rubbed, worn look which seems to come from centuries of use—in short, the spirit of an old and princely fabric carefully preserved and faithfully rendered.

The red warp is skilfully dropped here and there as if it had been worn away from the background, thus reproducing by expert craftsmanship the texture of the antique fabric.

In its design of the conventionalized fruits



*Just as in the original, the warp seems to be worn away here and there, giving it the rubbed look of centuries of use, an example of the most expert modern weaving*

and flowers of Spain, this Schumacher fabric faithfully follows the original. A large oval motif of foliage, wheat, and berries, beautifully spaced, encloses a fleur-de-lis and is surmounted by a richly jewelled crown in characteristic Spanish fashion.

The interest of this brocatelle, a triumph of modern textile weaving, is further increased by the fact that it was woven in this country—at Schumacher's own mills. Other color combinations appropriate to Spanish decoration have also been evolved in the same design.

This brocatelle, as well as a variety of other fabrics especially suited to Spanish interiors and other types of decorative fabrics may be seen at any time by arrangement with your upholsterer or decorator. He will also gladly attend to the purchase for you.

F. Schumacher & Co., Importers, Manufacturers, and Distributors, to the trade only, of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York. Offices in Boston and Chicago and Philadelphia.

**F-SCHUMACHER & CO.**

# The HOUSE BEAUTIFUL

BUILDING PLANTING

FURNISHING



VOL. LVI. NO. II

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*The House Beautiful Next Month will be the Fall Building Number*

HERE are several high-water marks in next month's issue. First, there is the Prize Cover — the design by Maurice Day that won the prize in our Second Cover Competition — a charming fantasy in brilliant color that you will want to add to the gallery of *House Beautiful* covers that you are collecting. And then, there is the leading article, The Small House Primer, that will explain the A-B-C of house design — why you should not build a tall house on a hilltop, or any house, for that matter; why the house should express shelter in all its parts and how this can be accomplished; why — but there are too many points to be enumerated here. We can only add that they will give you a well-marked yardstick by which to measure the good and bad points of the houses all about you and by which to check the picture of your own house which you hope to build. Another article analyzes the very small house — how many ways can it be built? Five sketch-plans and as many elevations will show the range of possibilities of the house when it must be kept to the economical rectangle.

The fourth high-water mark is the announcement of a Small House Competition — a \$1000 prize for the best small house built west of the Mississippi, and a similar one for the best

small house built east of the Mississippi, during the last three years — a competition that is open to every one and which will be described in full in the next number. Next to the cover competition this is the most important one we have inaugurated.

Although we have referred to these four features as high-water marks, as a matter of fact, as we glance over the rest of the schedule for the September number, all the articles, we believe, reach the same high level. There is the story of the evolution of a home, for instance, the owner's sketch, the builder's intended improvement, and the architect's final organization of the idea, presented by sketches and by a photograph of the house as it was finally built. There are four pages of houses by H. T. Lindeberg, printed on a buff tint-block. This insert in color is a unique and peculiar feature of the *House Beautiful*. There is an article on old mirrors by Alice Van Leer Carrick, one on ship models, and one on rock-garden plants. There is a story of the picturesque quarter of New Orleans, and an article on the home as it is built in California, and especially as it is adapted to include the out-of-doors. Altogether a high-tide number.



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*Van Ande*

*A particularly attractive corner fireplace to which the well-designed mantel treatment gives a decided individuality. A room in the home of Heathcote M. Woolsey, Architect*

# THE HOVSE BEAUTIFVL

## BVILDING · FVRNISHING · PLANTING



## SILK MURALS AS WALL DECORATIONS

*Showing the Work of Lydia Bush-Brown*

BY ELIZABETH H. RUSSELL

IN olden days tapestries were the only decorations in common use for walls and they added richness and warmth to the great feudal rooms. Specimens of these marvelous ancient hangings are in our museums and palatial houses, while modern looms are making others almost as beautiful, but these textiles are not always suitable to the smaller spaces of present-day homes.

To set off a tapestry properly it is necessary to have large wall spaces and the right period furniture, conditions which are not within the limits of possibility in small apartments and modest houses. But in many cases, even in the smaller homes, the decorator or owner would be glad to introduce a wall hanging, as the soft quality of a textile has a very definite value in a decorative scheme. To justify its existence a hanging must be a part of the architectural setting, structural in design and feeling, with details which are clearly visible, and which hold their own in an interesting way.

A textile which fills these conditions will do a great deal to bring the composition of a room together, and help relate the furniture to the wall. It should be flexible, not stiff, and its colors should unify in one composition objects which would otherwise have a disjointed existence of their own with no relation to one another.

An artist and designer of New York, Lydia Bush-Brown, has recently made silk murals which fill all these conditions and which have been used with brilliant success in the decoration of modern



*F. A. Saunderson*

AGAINST A CREAMY-GRAY WALL PAPER THIS MURAL OF THE DREAM CASTLE IN GLOWING TONES OF PURPLE, BLUE, AND RED IS AN EFFECTIVE DECORATION

rooms. These colorful and individual fabrics are unusual in composition and technique as Miss Bush-Brown is a highly trained craftsman, and her expression of her art is the result of years of study both in this country and in Europe.

Her designs are symbolic and imaginative, and she understands well the exquisite relationship between color and mysticism developed by craftsmen and artists during the past ages. Many people are apt to think that the craft of producing interesting textiles by the waxing and dyeing process may be acquired in a few lessons; to them we fear the story of this artist's highly specialized education would be a discouraging surprise. The Medal of Honor was given by the Boston Arts and Crafts Society to Miss Bush-Brown after the exhibition of her work in their gallery last winter, and the murals also attracted much favorable interest when they were recently shown at the Art Center in New York.

When you step into an exhibition room where these textiles are hung you feel as though you had strayed into another world, a dream world of shimmering, mythical color — gorgeous mauves and purples, rich blues and greens, soft pinks shot with amber and apricot surround you on all sides. And the designs are original and emotional. Here, wrought in beautiful color tones, are undersea gardens, tropical islands, Oriental fantasies, and decorative trees laden with exotic fruits and flowers.

The cover of this issue of the *House Beautiful* is a fine example of this artist's work, and shows her exquisite color sense. Here is the ancient motif of a man and woman in a garden, and the two figures, clad in rich Eastern costumes, are executing the slow steps of a rhythmic dance under the shadow of a palm tree. The jade-green background, the border of grays, blues, and purples, as well as the costumes have been reproduced in their true tones. The border is specially beautiful with its intricate pattern of palm leaves and small fruit. This composition is full of the languor and charm of the Orient, and might have been inspired by a verse from the Rubaiyat, or the Arabian Nights.

A photograph of a house in Washington, D. C., is shown in illustration on page 111 where a hanging of Miss Bush-Brown's is a feature of a beautiful dining-room. The background of this mural is a rich Pompeian red, against which stands a superb tree of honey color, with branches and fruits of purple and blue. Quaint tropical birds are perched on the boughs, and two interesting figures in costumes in tones of blue, gray, and purple stand on the flowery field beneath the tree. On either side of this man and woman spring two decorative delicate plants which are in a soft tone of gray showing as a half-tone against the red background, which is also patterned with little sprigs of flowers in the same shade of gray. Surrounding the design is a rich border

which repeats in its background the honey color of the tree, and has a design in the blues and purples which forms the dark notes of the composition.

On page 109 you may see how charming one of these murals is in a simple interior. The walls of this living-room, which is in a house in Brookline, Massachusetts, are covered with a warm, creamy-gray wall paper of rough texture, against which the hanging in yellows, blues, greens, and purple glows with all the brilliancy of a modern painting. The outer border is blue, and the inner one jade green, while the cliffs of the foreground are of deep purples, dark blues, and black. Gray pilgrims climb up a shadowy staircase to the Dream Castle of shimmering old-rose and delicate mauve. The outer border is decorated with little gray flowers with orange centres. On the table below is a great glowing jar of copper which holds bright blue flowers, and repeats the color note of blue in the hanging above. The dark green of the ivy leaves and the glaze of the blue-green pottery dish are also integral parts of the perfection of the whole arrangement.

The Coral Island, shown in the illustration below, represents a fantasy of a garden at the bottom of the sea. Here is a strange playground of the fishes, deep in the twilight of the waves. The coral growths of the island are in tones of red, orange, and purples, with touches of white, and on its shores are

barnacles, shells, sea anemones, starfish, and other creations of the ocean. Around the island shining fishes play, gliding in endless motion through the deep blue water. The whole decoration is glowing with color, and filled with a sense of the poetry of motion, and the mystery of life on the floor of the ocean.

The four murals which are shown as panels in the accompanying illustrations are designed to represent Earth, Air, Fire, and Water. The colors run through a delicate gamut of orange, brown, brown-pink, soft pink, and white, also into the intermediate colors of blue, warm gray, and violet. The designs are wholly abstract, that is, the forms in them are neither conventionalized nor realistic, but ideals of the form in poetic symbols.

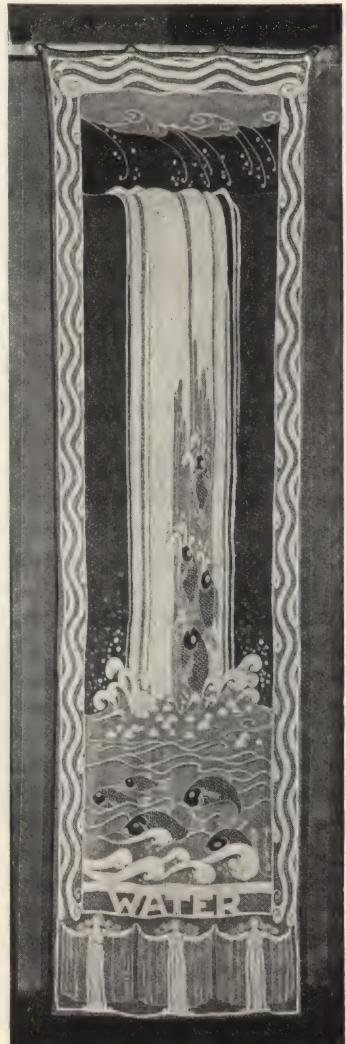
In Earth, the first of the four elements which form the basis of the designs, the colors are orange and soft gray, while the flowers of the border are white against a rosy background. The hills rise progressively with the push and surge of creation to the mountain crag at the top of the composition, and you feel instinctively the everlasting mutability of growth. Each plane is crowned with vegetation until we reach the bare mountain peak, solitary at the top of the world. On the lower levels, a fruit tree is dropping its bounty into the hands of Earth's children, and at the base of the panel we see bowed figures which represent the quiescent roots sleeping in the Earth until they are recurrently roused from their



THE PANEL ON THE LEFT REPRESENTING EARTH IS ONE OF THE SERIES OF THE FOUR ELEMENTS. INCORPORATED IN THE DESIGN ARE THE FERTILE FRUIT LANDS, AND THE BARE MOUNTAIN PEAKS AS WELL AS THE INTERMEDIATE VALLEYS. THE DESIGN IS ELEMENTALLY SIMPLE, AND YET IS A MOST EFFECTIVE COMPOSITION

THE DESIGN ON THE RIGHT, WATER, IS DEPICTED IN ALL THE TRANSLUCENT TONES OF THAT ELEMENT. COOL BLUE-GREENS, AND TOUCHES OF MAUVES AND PINKS BLEND HARMONIOUSLY. IN THE BORDER AT THE BOTTOM ETHEREAL FIGURES SYMBOLIZING MIST WAVE THEIR GAUZY DRAPERIES ABOUT THE BASE OF THE WATERFALL

CORAL TREES IN STRANGE EXOTIC REDS, PURPLES, AND ORANGE TONES SPRING FROM AN ISLAND IN THE DEPTHS OF A TROPICAL OCEAN. THIS IS THE PLAYGROUND OF THE FISHES, AND TO IT THEY COME TO PLAY HIDE-AND-SEEK, RUSHING ON CURVES OF JOYOUS FREEDOM





THIS LARGE PANEL WHICH DECORATES THE WALL OF A DINING-ROOM IN A WASHINGTON HOUSE, IS ORIENTAL IN ITS THEME. THE GORGEOUS TREE ON WHICH FANTASTIC BIRDS PERCH, IS EAST INDIAN IN FEELING, AND THE FIGURES IN THEIR ELABORATE DECORATED GARMENTS ARE QUAINLY FITTED TO THIS GARDEN OF THE NEVER-NEVER LAND. THE COLORS ARE POMPEIAN RED, BLUE, PURPLE, AMBER, AND GRAY



THE EVOLUTION OF THE WORLDS FROM COSMIC DEPTHS IS THE THEME OF THE THIRD PANEL OF THE ELEMENTS, AND HERE IS REPRESENTED MOTION IN ALL ITS MANIFOLD CREATIVE FORMS

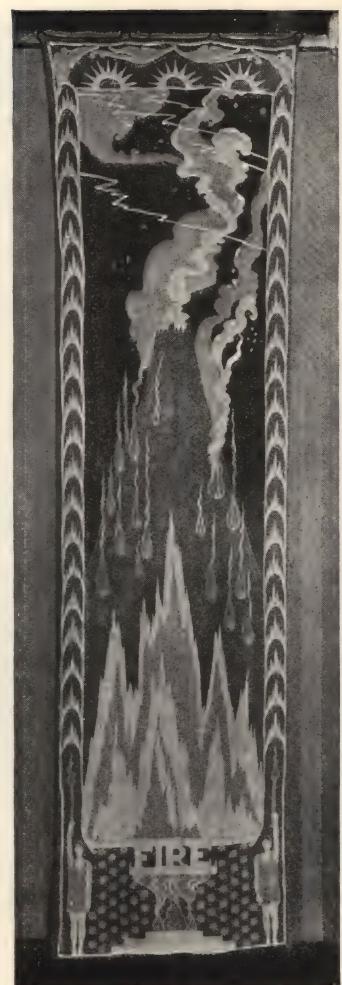
dreams to urge the plants and flowers upward into earthly beauty. Flowering shrubs and pointed trees ornament the intermediate hills, and are reminiscent of early Italian landscapes. In the upper panel prowl pagan beasts, cruel plunderers, who represent inscrutable forms of evil and hatred.

In Air we find a tremendous expression of cosmic creation in tones of gray, rose, white, and deep blue. Here are worlds in the process of evolution from flaming elemental fires which whirl through space on the rush of unceasing force. Comets sweep their starry tails in curves of beauty as they dash across space, and birds rise upward with joyous motion into the vortex of the rushing winds. The Spirit of Air pauses with outstretched arms among the reeds at the bottom of the design, and since reeds provided the pipes from which the first music came, the decoration signifies elemental music which was a child of Air. The border repeats the orange-rose color of the rest of the design, and is a conventionalized arrangement of stars and Pan's pipes.

The third panel, Fire, represents spirit, aspiration, and energy, being human in its interpretation. In the lower part of the composition pointed flames represent light, or the enlightenment of knowledge. They stand out against

a dun-colored volcano which is bursting with tongues of red flames. White smoke and orange fire rise swirling from the top of the volcano to the deep blue sky above, shot through here and there with flashes of lightning. Thus the action increases as it goes up from the quiet light below to the swift lightning above. In the lower border of Fire a flame of knowledge and spirit burns on a low altar, and from it the two youths who guard it have lighted their torches whose light spreads upward through the side borders to the phoenix birds above.

In the fourth panel, Water, a tropical waterfall drops with a splendid sense of endless motion over a cliff, into the depths below. The color scheme of this design is a beautiful harmony of cool blue-greens, soft mauves, and ash pinks, with touches of blue, white, and pale green, blended in all the changing tones of water. Golden fish leap through the waves and spring with natural impulse upward into the waterfall. Symbolic rain clouds gather above, from which drops swirl in graceful curves. At the base of the panel three delicate figures hold gauzy violet-gray scarves and represent the faint, elusive sisters of Water, the Mists. Upward around the border flow waves in endless motion which make a fitting frame for the composition.



FIRE, THE FOURTH ELEMENT, IS SHOWN IN THE PANEL ABOVE. FROM THE TRIPOD IN THE BASE ON WHICH BURN THE FLAMES OF KNOWLEDGE TO THE GLOWING RAYS OF THE SUN ALL IS ACTION

Design is the most important element in the representation of beauty as adapted to our everyday uses, and upon it depends largely the success of any product of an artist's mind, from the architecture of a cathedral to the setting of a jewel. Lydia Bush-Brown has a keen sense of design, a feeling for line and form that is rare and that marks her work as distinctive and individual.

She has a creative mind of much originality, and her motives are not only fresh and vivid in conception, but wrought out in color schemes of unexpected novelty and richness. She expresses her ideas with freedom, buoyancy, and grace, and every line is not only full of movement, but contributes to the harmony of the whole composition. Her colorful murals add notes of brilliancy to the schemes of modern architects and decorators, and demonstrate that their designer understands the vital principle that wall hangings must not only be interesting in themselves, but blend harmoniously with the interiors of modern homes.

Charm is difficult to define, but it has been said that beauty in design is dependent upon graceful and rhythmic line, good proportion, unity in diversity, symmetry, and pleasing color; and Lydia Bush-Brown's murals have all these elements to a marked degree.



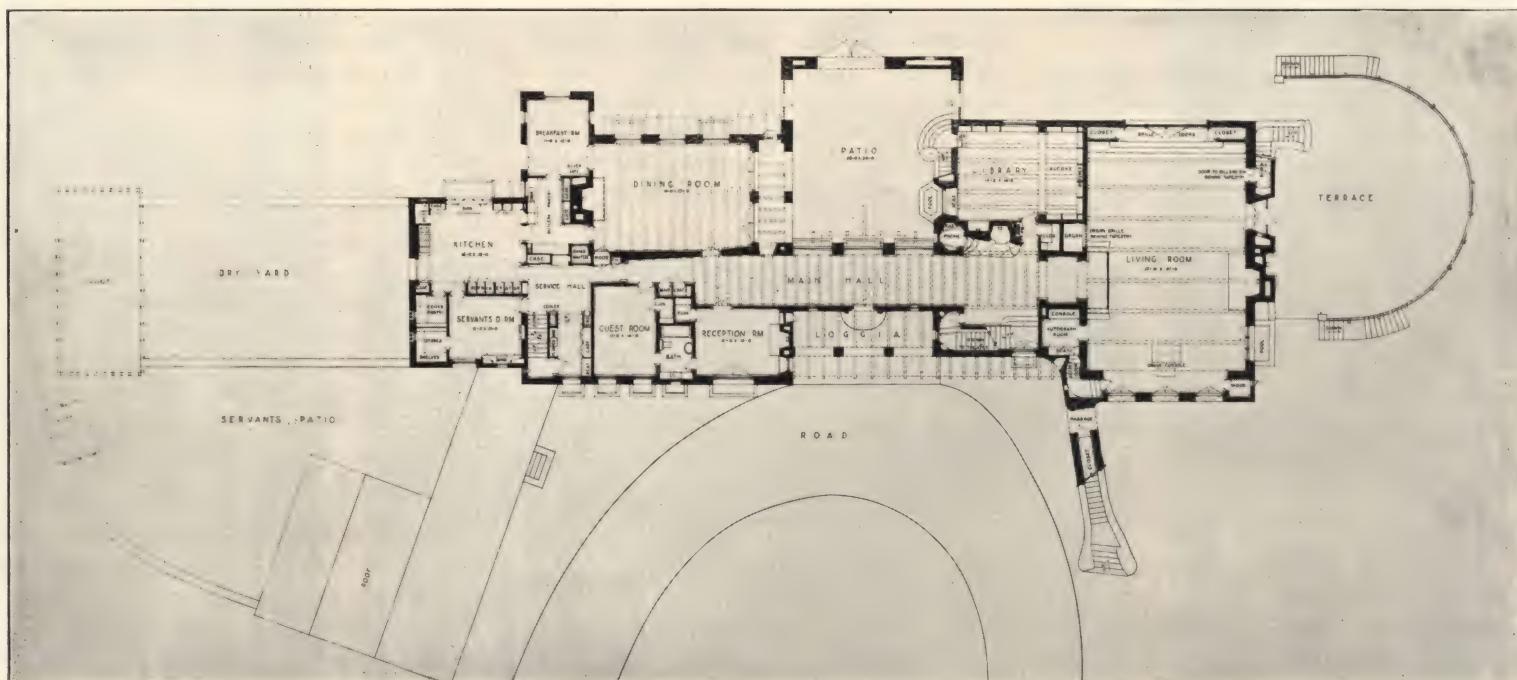
Photographs by E. Tanner

## DIAS DORADOS, THE ESTATE OF THOMAS H. INCE, ESQ. *Beverly Hills, California*

ROY SELDON PRICE, ARCHITECT

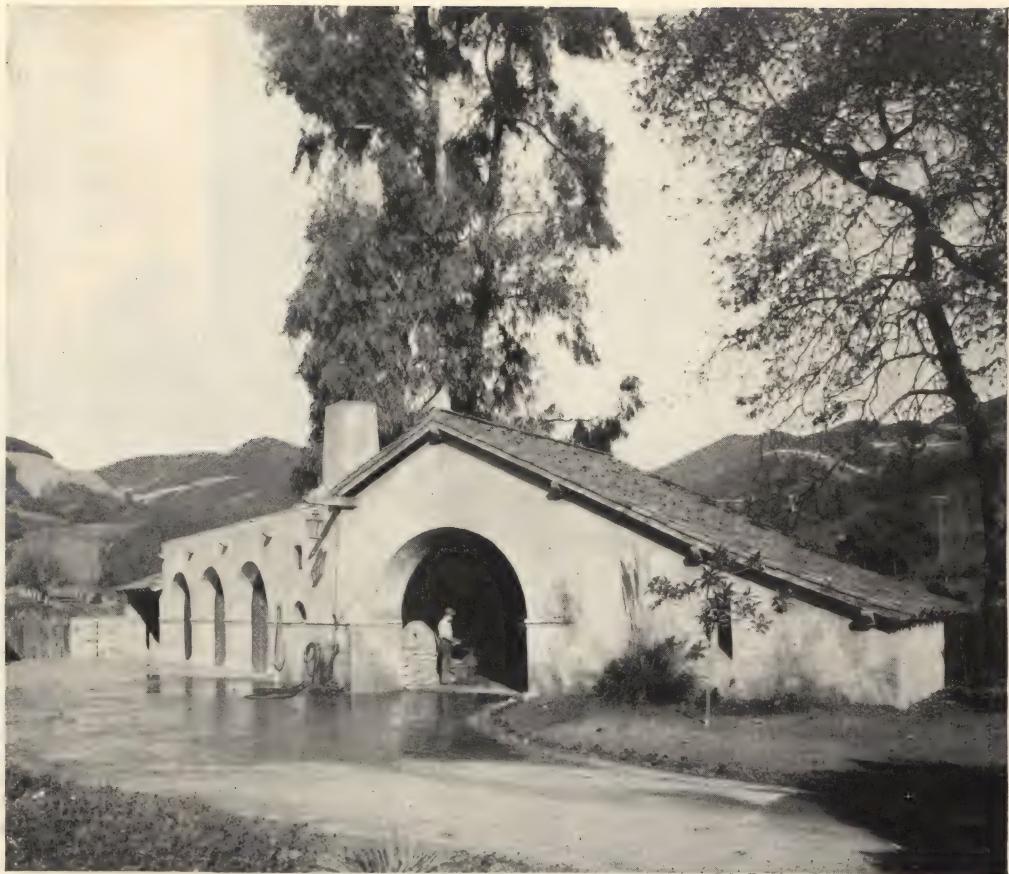
THIS RAMBLING STUCCO HOUSE, SPANISH IN FEELING, STRETCHES ITS PICTURESQUE LENGTH UNDER THE PALMS AND PEPPERS OF A CALIFORNIA HILLSIDE. ITS NAME, WHICH IS SPANISH FOR GOLDEN DAYS, RECALLS THE TIME OF THE ANCIENT PADRES, AND INDEED, SO WELL HAS THE SPIRIT OF EARLY SPANISH ARCHITECTURE BEEN CAUGHT, THAT IT IS DIFFICULT TO BELIEVE THAT THE BUILDINGS ARE BUT TWO YEARS OLD. THE ESTATE COMPRISSES

THIRTY-FIVE ACRES, AND FOR EACH ACRE THERE IS A ROOM IN THE HOUSE, BESIDES THE HOUSE ITSELF, ONE FLOOR OF WHICH IS SHOWN IN THE PLAN BELOW, THERE ARE IN THE GROUP MANY SECONDARY BUILDINGS, SUCH AS THE GARAGE, BLACKSMITH'S SHOP, CARPENTER SHOP, GREENHOUSE, GARDENER'S COTTAGE, STABLE, CHICKEN AND DUCK HOUSES, AND PIGEON TOWER ALL FORMING A PICTURESQUE AND WELL-ORGANIZED GROUP



THE ARCHITECTURE OF THIS GROUP OF SERVICE BUILDINGS ADAPTS ITSELF DELIGHTFULLY TO THE ROLLING CALIFORNIA HILLS IN THE BACKGROUND, THE GRACEFUL EUCA- LYPTUS TREE, AND THE GLOWING SUNSHINE WHICH MAKES A PLAY OF LIGHT AND SHADE UNDER THE ARCHES. THIS GROUP CONTAINS THE CHAUFFEURS' QUARTERS, GARAGE, PUMP ROOM, AND OLD-FASHIONED SMITHY

THIS ARCADED PASSAGEWAY LEADS TO THE CHAUFFEURS' QUARTERS, BUT ITS PERGOLA BEAMS, AND ROUNDED ARCHES APPEAR TO HAVE BEEN TAKEN DIRECTLY FROM AN ANCIENT MISSION. THE SIMPLICITY OF THE ROUGH TEXTURED STUCCO FORMS AN INTERESTING SURFACE FOR THE SHADOWS CAST BY THE PERGOLA AND OVERHEAD VINES





BEYOND THE DEEP ARCHES RISES THE PICTURESQUE TOWER OF THE PIGEON HOUSE WHICH IS ALSO SEEN IN THE PHOTOGRAPH BELOW. LIKE ALL BUILDINGS ON THE ESTATE, THE EXTERIOR SURFACES, AS WELL AS THE HARDWARE, HAVE BEEN TREATED TO GIVE THE APPEARANCE OF AGE. THE SHAFT OF THE WEATHER VANE IS MADE OF AN OLD FORD AXLE, AND THE SMALL BIRD HOUSE BELOW IT OF A PICKLE KEG. THE SOBER LITTLE MONK GUARDS THE MASSIVE DOOR WHICH CONCEALS A WALL TELEPHONE



THE WHOLE LAYOUT OF THE GROUNDS HAS BEEN DEVELOPED IN ACCORDANCE WITH THE BEST MODELS OF EARLY SPANISH ARCHITECTURE, AND THE RESULT IS BEAUTIFUL IN ITS SIMPLICITY AND SUGGESTION OF THE ROMANCE OF EARLY DAYS. MEXICAN LABOR WAS EMPLOYED FOR SOME OF THE TILE AND POTTERY WORK, THE WORKERS PITCHING THEIR TENTS BY A SPECIALLY BUILT KILN ON THE SLOPE OF A HILL





THE ENTRANCE TO THE RANCH COURTYARD GIVES A GOOD IDEA OF THE INFORMAL ARRANGEMENT OF THE FARM BUILDING GROUP. HERE ARE THE DUCK AND CHICKEN HOUSES, THE PIGEON TOWER, FRUIT ROOMS AND BARN. ON THE GROUND FLOOR OF THE PIGEON TOWER THE GARDENER'S TOOLS ARE KEPT, AND THERE IS A BUNK ROOM FOR EXTRA LABOR ON THE SECOND FLOOR



THE GARDENER'S COTTAGE IS CONSTRUCTED OF SIX-INCH HOLLOW TILE. THE DEEP WINDOW EMBRASURES AND OVERHANGING TILE ROOF ARE TYPICALLY SPANISH AND PICTURESQUE. A LACY PEPPERTREE SHADES THE FRONT LAWN WHERE VEGETABLES GROW IN TIDY ROWS

# COLOR HARMONY FROM ROOM TO ROOM

*Not Only Should Each Room Be Pleasing, but It Should Be Part of a Well-Knit Unit*

BY BERTHA M. HOWLAND

IT is not uncommon for persons, even when not trained in the profession of interior decoration, to achieve rooms that in themselves are artistic in effect and harmonious in color. But it requires much more thought, imagination and skill to furnish a house so that the rooms bear a pleasant relation to one another and form a color harmony throughout. In a large proportion of houses the eye jumps from room to room rather than moving in pleasant, smooth, and harmonious procession.

Colors should be so grouped and graded in their interrelation that, although each room may be individual in character and color scheme, the rooms taken together form harmonious parts of an harmonious whole. The principle of this is very simple in theory and, with care, is not difficult of achievement. Each room, though it have quite a distinct dominating color, which is different from that of every other room, should suggest and display in moderate proportions the dominating colors of the rooms adjoining. Thus, a room that is dominantly tan or brown should, if the rooms

leading from it are dominantly red and green, have some proportion of both the red and the green used in the hangings, furniture coverings, rugs, or decorative panels, pottery, and the like. In this way the eye, accustomed to the green room, does not receive too sharp a shock of contrast in passing to the brown or tan room, because traces of green are still to be seen, and the same should be true in passing on to the red room.

If skillfully managed, one may, if desired, have a green, red, blue, yellow, and red room all situated on the same floor, and yet so blended that to step from one room to another is never a color shock, and the vista of the rooms as a whole is varied, interesting, and harmonious.

The simplest, most obvious way to accomplish this is, of course, to have the walls of all the rooms on one floor of practically the same color — in other words, have a unity of background. This background would of necessity have to be fairly neutral, in order that the dominant colors of different sorts

might not be at variance with it. Thus, a tan or gray background might in the different rooms be of grass cloth; or stippletone, striped, diaper-patterned or even foliage papers, and yet be of the same neutral shade. Another possibility is to paint the walls, but that is not desirable, except when used as a ground for panel mouldings, for plain painted walls are too suggestive of hospitals and other institutions to prove a sympathetic background in a residence. Such rooms never seem to possess charm or the quality of hospitality. In any of these cases however, the varieties of color would centre in the furnishings.

Another method is to have the entrance and hall dominantly neutral by papering them with landscape, foliage, or otherwise patterned paper, all tans or all grays, or some other quiet color, suggesting the dominant colors of the rooms in the hangings, furniture and rugs, and keeping all the excitements of color in the living-rooms.

There is, however, a much more interesting way of accomplishing the desired result, and



Church

## HALL

WALLS: Kensington wall paper with white ground, red and rose flowers, three shades of green and brown in pines  
HANGINGS: Gauze curtains woven in blue and green  
FURNITURE: Dark brown oak  
UPHOLSTERY: Deep-toned red velvet  
RUG: Oriental with shades of red  
DOMINANT COLOR: Red  
TRANSITION COLORS: Blue, brown, green



Church

## LIVING-ROOM

WALLS: Tan stippletone paper  
HANGINGS: Tobacco-brown velvet  
FURNITURE: Chiefly mahogany with small painted table of blue-green with decoration in red and other gay colors  
UPHOLSTERY: Tobacco-brown velvet for large furniture; side chairs in linen with background of linen color with design in red, blue, green, and flecks of yellow  
RUG: Cashmere predominantly brown with figures and suggestions of yellow  
ACCESSORIES: Wood-block prints in blue-greens, tan, and red  
DOMINANT COLOR: Brown  
TRANSITION COLORS: Blue, green, red



Church

## LIBRARY

WALLS: Striped green wall paper  
 HANGINGS: Printed linen, background linen color with figures in red, green and some blue  
 FURNITURE: Principal furniture dark oak with an occasional piece like the table in pale green with red decoration  
 UPHOLSTERY: Diaper patterned tapestry of green and tan for the small chairs; dark green leather for the large chairs  
 RUG: Green chenille  
 ACCESSORIES: Such decorative pottery as the green Spanish jar shown  
 DOMINANT COLOR: Green  
 TRANSITION COLORS: Red, tan, blue



Church

## DINING-ROOM

WALLS: Tan-and-black paper  
 HANGINGS: Heavy raw silk, blue-green self-toned; glass curtains, cream silk gauze  
 FURNITURE: Walnut, decorated in dull red, blue, and dull gold  
 UPHOLSTERY: Striped blue, green, and tan  
 RUG: Black pile  
 ACCESSORIES: China with touches of red  
 DOMINANT COLOR: Blue-green  
 TRANSITION COLOR: Tan

this is illustrated and explained by the accompanying cuts and color keys. By this last method we centralize the excitements of color on the walls of the hall, preserving quieter, though by no means colorless effects in the living-rooms. There is much to commend this arrangement. Not only is the visitor's interest stimulated at the moment of approach, but the return of the owner is inevitably warmed by this sort of gayety of greeting. Then too, without lowering the key of color, one is free to use plainer walls in the rooms where one naturally likes to hang pictures and assemble works of art.

The house for which this color scheme is outlined has a central hall, a long living-room opening on the right, while on the left is a library, back of which is the dining-room. The library and dining-room open into one another, and all the rooms open into the hall, so that it is possible from different points to see hall, living-room, library, and dining-room in relation to one another.

Figure 1 shows the hall furnishings. The paper of serial panels, repeating at every fourth strip, is brilliant in color as well as striking in design. On a white ground are red and rose in the flowers, green in the pines, dull blue, red, and green-blue in the birds, brown in the tree trunks. This brown is continued in the dark oak furniture of Jacobean type, the red in a

deep-toned velvet covering for this furniture, and in the Oriental rugs of the floor. The blue and green are repeated in the gauze hangings at the window at the end. Thus is red dominant, with blue, brown, green, and so forth, as transition colors.

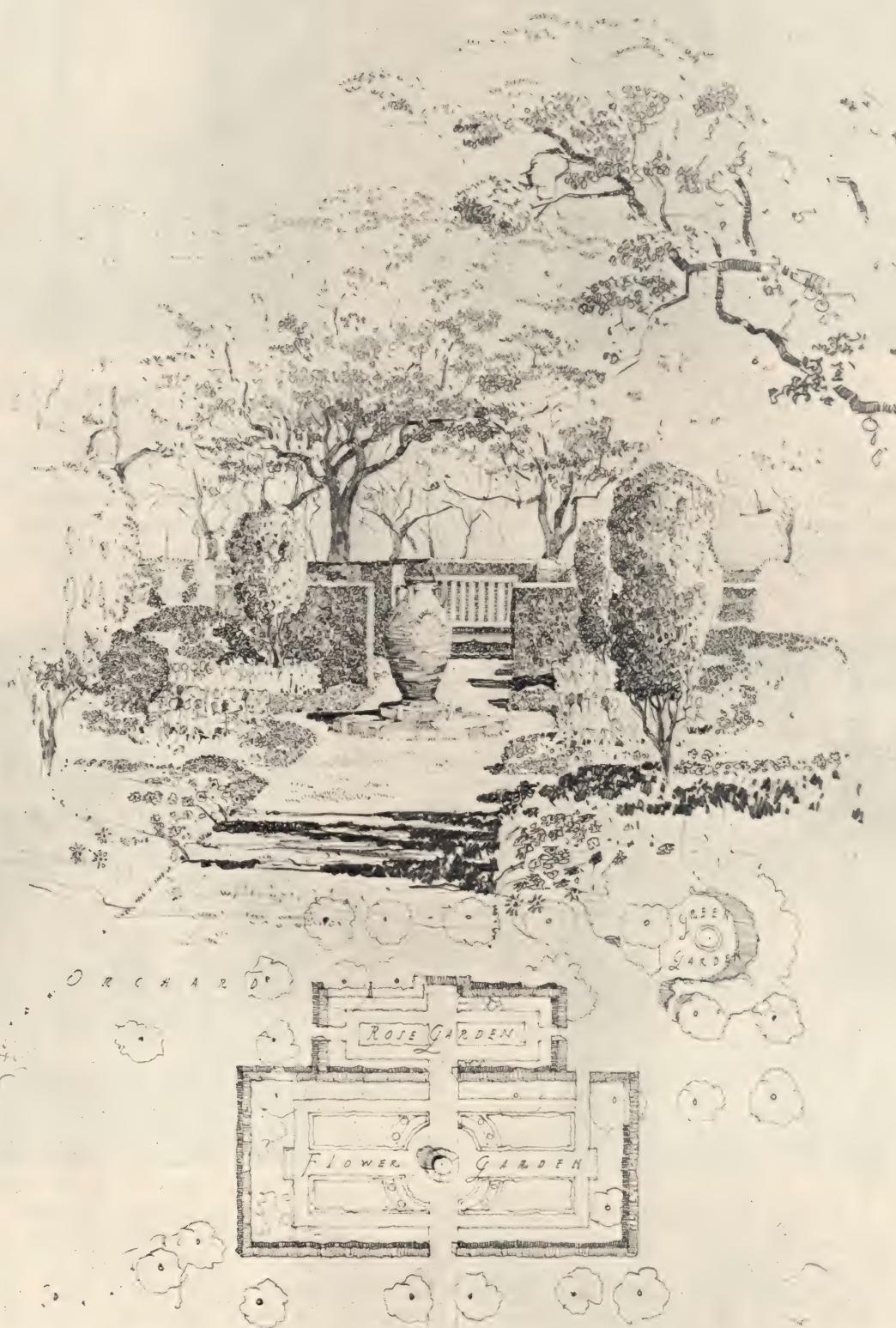
The living-room at the right has the furnishings as suggested in Figure 2. Here the wall is of tan stipple, and the hangings, the large sofa and one large armchair of tobacco-brown velvet. The other chairs are covered with a figured linen of linen-toned background richly printed with a handsome floral design in mahogany red, blue, dull green, and small flecks of yellow. The seats of a few small chairs are in a small conventional pattern of blue and brown. The furniture is chiefly mahogany, but the small table is painted in blue-green and decorated with gay-colored figures. On the walls hang many Bartlett and Patterson wood-block prints in which blue-green, tan, and red are the prevailing colors. Thus the living-room has brown as its dominant color, with blue-green and red as transition colors. Pillows and lamp shades may be in harmony or contrast.

The library (Figure 3) has a striped wall paper of a beautiful, restful shade of green. The hangings are of printed linen of Chinese design on a tan ground, with figures of red, green, and touches of blue. The smaller chairs

are in a diaper-patterned tapestry of green and tan, the larger chairs in dark green leather. The rug is green chenille. The principal furniture might be dark oak with which the table shown, painted a rather light green with dull red decorations, would harmonize very well. The large Spanish jar shown, which is green, could be used to repeat where necessary the dominant color, or other colored pottery might be used for contrast. The books, of course, would show much red, green, and other colors. Thus the library is dominantly green with transition colors of red, tan, blue, and so forth.

The dining-room (Figure 4), has a patterned wall of tan-and-black paper. The heavy hangings are self-toned blue-green; the glass curtains pale cream silk gauze. The furniture is Italian, of walnut, decorated in dull red, blue, and dull gold, the seats being covered with a striped material of blue-green and tan. The rug is black. Thus the dining-room is dominantly blue-green with tan for its transition color. Touches of red appear in the decoration of the china.

By such a method red, green, brown, and blue-green in turn dominate, but in each case they are so combined with the other colors that the harmony is never broken. A careful study of the plates and of the color key will make this discussion clear.



ELSA REHMANN, LANDSCAPE ARCHITECT

LOUIS C. REHMANN

A GARDEN DESIGNED FOR MISS FRANCES CUYLER OF HAVERFORD, PENNSYLVANIA, BY ELSA REHMANN, LANDSCAPE ARCHITECT

# OLD-TIME CHARM IN GARDENS

*Considerations of Some of the Elements that Bring the Mellowness of Age.*

BY ELSA REHMANN

CHARM in a garden is an illusive mood, an intangible feeling, rather than an actuality. It is a condition dependent more upon the spirit of the garden than upon any of its varied elements. Charm is a sort of enchanted atmosphere that wraps itself around the garden and draws us within its spell. There is something magical about it for it may elude us, for all our endeavoring, and then again it may come quite unexpectedly without our really being conscious of it as though it were wrought of our very heartstrings.

Charm is a quality that we are wont to associate with old gardens, with gardens of bygone centuries, with gardens of far-away places, with gardens of other climes. The hanging gardens of Babylon have held us in their magic spell since their creation in the very haze of time. By Homer's description we know that the garden of Alcinous was as fair as any place Ulysses visited in his far journeying. Even now, the gardens of China and Japan are full of the witchery of strangeness.

The walled gardens of Madeira with their decorative fig-trees and their tropical vegetation, the gardens of Spain with their interwoven cypress arches, Italian gardens with their singing waters and ilex walks hold enduring enchantment. In the paved courtyard of the Frans Hals Museum at Haarlem, one time Home for the Aged, the old-time parterre with its boxwood arabesques makes a quaint ornament for red brick buildings.

THE very mention of English cottage gardens has its delight born of tangled bloom and the fragrance of lavender. Every cathedral town has its ever fascinating memories of gardens standing in the very embrace of the cathedrals themselves, though but little glimpses of them can be obtained through gateways. Mount Vernon casts a spell with each recurring visit and each recurring memory of its delightful surroundings. And boxwood gardens, in old and half-forgotten places of Colonial heritage, have their own witchery as if the very fragrance had penetrated their designs and made them poignant with the quaintness of days gone by. No reproductions of these gardens can bring back their enchantment. Copies become lifeless. They can become inspiring guides, however, for the shaping of new gardens so that the old spirit may be wrought in newer and freer form adapted to our time and condition.

Some spots adapt themselves peculiarly to gardens. Orchards make happy settings for gardens; and fruit trees adapt themselves for backgrounds and find comfortable places inside the garden itself. It is, indeed, fortunate that their blossoming comes with that of bulbs and early flowers so that they may

be associated with them in exquisite color effects.

Glades surrounded by birches make fairy gardens. Sunken dells amid dogwood, cedar-girdled spots, tree-encircled places with interwoven sunlight and shadow make charmed gardens. A garden within walls or high hedges, a garden with hidden ways and secluded nooks for seats, a garden with a sense of mystery, a secret garden, may be wrought with witchery.

Certain familiar plants harbor charmed associations. None hold more than boxwood, for no other plant has its fragrance, none its wondrous green, none its exquisite texture. There is boxwood for every alluring garden desire. There are box-edged flower borders and alleys bordered with hedges of boxwood; there is boxwood in quaint scrolls and patterns, and boxwood in pyramidal form and in curiously clipped figures. There are boxwood bushes left all beautiful unclipped, and boxwood growing wondrously into feathery tree forms.

Lilacs are so dear to us that we question whether it is right to give them but a second place in such a list as this. They have become genial dwellers beside the farmhouse door and dignified associates of statelier buildings as well. They have become a veritable symbol of American domesticity. It is strange to think of them as foreign born. But so they are. They came to Flanders several centuries ago out of the Near East by way of Constantinople and hence across the ocean to our shores.

Snowberries are closely associated with our grandmothers' gardens. Althaeas and snowballs, mockoranges and bridalwreaths have many old-time qualities. Of the various vines, wisterias and honeysuckles, even more than climbing roses, have enchanting associations. Old-fashioned roses, sweet briars, moss roses, China roses, best of all Harison Yellow roses, have an old-time sorcery. The hybrid perpetual roses blooming with larkspur in New England doorway gardens have a charm quite their own.

AND, what of the flowers that hold these allurements! Perhaps pinks and sweet-williams in all their motley colors are held in special favor. Then there are Canterbury-bells and foxgloves, bleedinghearts and valerian, stocks and heliotropes, peonies and hollyhocks, zinnias and pot marigolds, forget-me-nots and violets, poet's narcissus and lilies-of-the-valley, and how many more!

Flowers of sweet perfume, more especially rose geranium and lemon verbena breathe many an old-time memory. I have seen standard heliotrope rising out of beds of fragrant

flowers in a tiny garden that was filled with charm.

Not only the flowers themselves count, but their very intermingling and their color. Flowers of mellow coloring, medleys of annuals, tumbling masses of chrysanthemums by old doorways are but a few suggestions that will surely wake a score of lovely pictures in your mind.

A garden ought to attain, even in its first years, some feeling of age for this alone may lend it charm. This aspect of a garden is sometimes due to making use of existing conditions. I have seen an old well with rough stone head and sweeping handle become the keynote of an old-fashioned garden. I have seen a spring house under spreading trees form a background for a garden whose coloring was as mellow as the gray stone. I have seen old arbor-vitae hedges hold a garden in bewitching embrace.

I know a garden in a natural hollow where every curve lends itself to genial plant forms. I know a garden of concentric ovals that is full of quiet appeal, and another where old apple trees upon the lawn give the encircling flower borders their grace.

THIS feeling of age is sometimes due to the use of old materials. Used and weathered bricks make delightful walks; broken flagging or field stones have an old and worn fascination; dry laid retaining walls soon acquire age; water-worn millstones have special allurements. Sometimes it is due to what might be called studied neglect, a learning to leave well enough alone. There may be a cherry tree in the midst of the border so that the prescribed scheme of flower arrangement gives way to a planting of ferns and funkias, of meadowrues and columbines, of violets and lilies-of-the-valley. Certain plants may be allowed to run wild and rampant; a lilac or a sweet-smelling hawthorn may crowd out some precious flowers, a grapevine may trail luxuriously over a wall, a *Rosa multiflora* may become so rampant that it will trail into a syringa bush and shower it with delicate blossoms.

A bit of real untidiness may even be justified at times. Our gardens are apt to look too well swept. A rosy pool of fallen crabapple petals or a snowy field of fallen plum blossoms may be welcome. Our gardens are apt to be too trim. Let the grass grow between the broken stone of the walks and let it be vernal grass so that you may crush it into fragrance under foot. Let a hundred little rock plants and trailers grow between the stones and let edging plants grow in tangled masses over the edges of the walks. For there is real charm in blurring the edges of a garden. It is these things that make a garden appear as if it had always been there.



Photographs by Antoinette Perrett

## A DINING-ROOM FURNISHED IN EARLY AMERICAN STYLE

*The Home of Mr. William Hencken, Greenwich, Connecticut*

EDWARD SPENCER GUIDAL, ARCHITECT

THE FURNISHINGS OF THIS ROOM ARE A STRIKING INDICATION OF TWO NEW TRENDS IN AMERICAN LIFE. FIRST, THEY DENOTE THE GROWING APPRECIATION OF THINGS PRODUCED IN AMERICA, ESPECIALLY THE PRESENT-DAY DEMAND FOR EXAMPLES OF EARLY AMERICAN CRAFTSMANSHIP. SECONDLY, THEY BEAR WITNESS TO THE PREVALENT DESIRE FOR A LESS FORMAL AND A MORE SIMPLE FORM OF LIVING. THE PINE PANELING AND THE PLAIN PLASTER WALLS WHICH HAVE BEEN TROWELED TO A SLIGHTLY UNEVEN SURFACE, FORM A CONGENIAL SETTING FOR THE OLD PIECES OF MAPLE FURNITURE, THE PEWTER AND SLIP WARE, HOOKED RUGS, PAINTED TIN TRAYS AND SCONCES. THE MANTEL IS AN ADAPTATION OF ONE IN THE PAUL REVERE HOUSE AND EVERY DETAIL, IT WILL BE NOTICED, HAS BEEN CAREFULLY STUDIED AND IS IN HARMONY WITH A ROOM OF THIS CHARACTER





Mattie E. Hewitt

THE EXCELLENT PLACING OF THESE BOOKSHELVES ON EITHER SIDE OF THE FIREPLACE SEEMS TO EXTEND THE HOSPITALITY OF THE HEARTH

## BOOKCASES AS AN INTEGRAL PART OF INTERIOR ARCHITECTURE

*As Such They Should be Considered when the House is Planned*

BY LYDIA GARRISON

**A**LMOST everyone has a definite idea of what he wants his house to be, both outside and in. Long before ground is broken, with the help of your architect, you should have a pretty positive and concrete picture of the house, its setting, and the different rooms, one after the other. Perhaps you have dwelt long and pleasantly in front of the fireplace that shall grace your guestroom, on the exact height of the dado in the hall, the precise scale of your mullions and sash. But no one detail of your living-rooms or library needs initial interest and study more than the architecture of your bookcases.

Whether we consider bookcases as furniture in the room or not, they are of necessity an integral part of the architecture of the room itself. And of course the natural time to build your cases is when the house is constructed, for then they can be included in the wall space. This process is simple (at this time) and quite inexpensive; any additional expense being merely for wood for the case itself and the shelves for the books. 'Built in' need not always

mean sunk into the walls of your room. The cases built on to the wall surface, while often thought of as movable, should never be treated as furniture.

Bookcases sunk into the walls of a room leave the entire floor space free; an advantage over cases that are built on to your wall but project into the room. And surely if floor space has to be considered with great economy, as in the average small house or city apartment, cases built into the wall are a happy solution of this problem.

For bookcases as part of the interior architecture, there are two usual types, the open front and the case closed by doors. If the open case is to be treated as a tapestry or hanging in your room, it must be so placed that it is fixed by the architectural frame that holds it in place. But it is not movable like a tapestry. The frame therefore must be designed as a part of the room in such a place that it is right for the room as a whole, and the open front — your tapestry of books — is necessarily fixed to this position. This, of course, means that

you cannot do everything with the open-front bookcase that you can with the tapestry merely because it is like a tapestry. It must rather be considered as an opening and as such is subject to the various laws governing the position of openings.

But whether you build cases with open fronts or doors, it is well to remember that both are subject to the principles of design that are employed in your room as a whole. There is, however, this difference between the open-front and the closed-front case. A closed-front bookcase is almost of necessity to be treated as the rest of the woodwork in the room. This is the exact opposite of the open-front case; it is a solid, and being of wood it is the most impressive kind of a solid in the design of your room. While either bookcase may be the most worth-while detail of your room, neither type should be considered as a dominant in the motive of a room, as is inevitable in the case of a fireplace, for instance.

Look to the balance of your cases, their size and their proportion. The exact working out

of all three to a nicety is usually possible only in a symmetrical and formal room. There are even rooms where such perfection might almost be questionable. If the house has a library, naturally it will be more formal than your other rooms. Then here it is not too much to plan a whole side or end of shelves, worked out with great care, running to the ceiling but well broken with verticals. Built-in cases of this type are ample. They are at the same time dignified. The size of such cases must be controlled by the necessity of making the mass a subordinate motive in your room, or a part only of a principal motive. For the form of the mass, look to its relationship with the forms of the other walls of the room. The form of your built-in cases may be similar or in contrast to these other walls.

If your room is low and rambling, and you wish to keep it so, let your cases accent this form. But do you wish to add height to a low room, then the cases running to the ceiling and including verticals, easily identified, will help out definitely.

If your room includes a fireplace, the bookcases quite naturally *grow* on either side of this opening, in much the same way the numerous little cupboards grouped themselves about the fireplaces in the old houses of our great-great-grandfathers. There is a relationship between a fire and a book as close and pleasant as between a brook and a speckled trout. They just naturally live together. And the wall opposite the fireplace makes almost as positive a demand for bookcases. From here the fire can lighten them, play with the books and bring out their true decorative quality.

A low case under a window is another happy location for books. In the children's rooms, if there are dormers, plan to include their cases under these. The top of the case — with the addition of a cushion — makes a cozy little



*Mattie E. Hewitt*

THERE IS NO MORE DECORATIVE TREATMENT OF BOOKCASES FOR THE SIMPLE ROOM THAN THIS WHERE THE SHELVES COMPLETELY FILL THE SPACE AVAILABLE AT ONE END OF THE ROOM

reading nook for a drizzly day, the side of the dormer forming a comfortable back.

The most fascinating spot in grandmother's house was the cubby hole. This particular cubby was the open end of a deep fireplace breast. Several shelves had been placed in the opening and each shelf was heavy with books and magazines, old and new. What a safety valve for children on a rainy day! The cubby hole had no door. It had not even a curtain. It was just a cubby hole, and was as old as the old house itself. It had been born

with it and had grown up with it. It had never known periods when its vogue ran high or low: it had known no improvements or changes. It had never felt the need of either because it was placed conveniently and built for honest, homely use. Yet it held a dignity by its very simplicity of place and design and was sought by old and young.

The question of actual doors for the cases is almost as personal a matter as the kind of tea one chooses to drink! Somehow it seems like shutting out one's best (*Continued on page 158*)



*Philip Wallace*

*R. Brognard Okie, Architect*

THE CUPBOARDS AND THE DRAWERS UNDER THE SHELVES HERE ARE CONVENIENT AND, WITH THEIR OLD HINGES, EXTREMELY DECORATIVE

IN THIS ROOM A MORE ELABORATE ARCHITECTURAL TREATMENT INCORPORATES THE SHELVES IN THE SPACES BETWEEN THE FLUTED PILASTERS



*Mattie E. Hewitt*

# COLLECTING IN PRINT

*The Invasion of this Pastime in Modern Stories*

BY ALICE VAN LEER CARRICK

THE other day, while I was awaiting my turn in a doctor's anteroom, I picked out from the colored litter of magazines, dropped helter-skelter on the long oak table, one thin little pamphlet, because its cover made an immediate appeal to my collecting inclinations. Perhaps you saw it, too, this picture of a young girl sitting dreaming in an antiquity shop, a neglected brass kettle in her hand, and all the paraphernalia of the past about her. And, a few evenings afterwards, I glimpsed in our favorite journal, a cartoon entitled, 'How to Torture Your Wife,' and since I am always domestically interested, I read in turn each startling legend describing the highboys and lowboys, Hepplewhite chairs and Chippendale tables, braided and 'drawn-in' rugs that the unfeeling wretch could have acquired for two dollars and eighty-five cents, or such-like sums. And did n't! And then told his helpless wife about it! Now when a taste — you may call it a fad if you like, I don't — gets as far as magazine covers and newspaper comic cartoons, then these private passions have already become not temporary, individual whims, but established national sentiments, a part of all of us.

Always as I have read I have been enormously interested in the reflection of collecting in books. Not the sort of books that I write, and that you, my dears, are kind enough to peruse, but novels, short stories, and plays. Even poetry! You'd be surprised to find how much there is. Years ago I chanced upon two or three very engaging tales told by Winfield Scott Moody, and published in *Scribner's*. They concerned themselves with two delightful young people, Peter and Edith Wyckoff, recently married, and each devoted to the other, and to collecting. I followed them through the adventures of 'Buying a Sideboard' and 'The E M I B Lowestoft,' and then, alas, I lost sight of them, and it was n't until the other day that I found them again when R —, one of my antique acquaintances, placed in my hands *The Pickwick Ladle and Other Collector's Stories*. Once more I prowled with Edith and Peter, as nice and charming as ever — the book was published in 1907 — and once more I found the stories vivid and interesting, because written by a real collector. If you have n't ever read them, do so at once; if you just half remember them, why, read them all over again; they're worth it.

I SUPPOSE that soon we'll be reading, too, the *collected* collecting tales of Joseph Hergesheimer. Already some of us are digging out back numbers of the *Saturday Evening Post*; begging them from friends, borrowing them from libraries, in order to be sure that none of them, 'Walnut,' 'Maple,' 'Mahogany,' 'Oak,' 'Glass,' 'China,' and 'Silver' — that's the order in which they appeared — shall escape our appreciating eyes. They are really a re-

markable series, written with the great sense of reality Mr. Hergesheimer possesses, and a technique which makes most of his stories seem as real as the room you are sitting in now to read these words of mine. At times the detail of his description reminds you of Balzac, but here the resemblance ends. In Hergesheimer's stories good furniture is good and bad furniture is bad; honest craftsmanship or clever faking, and that's the telling of the tale. But, touched with Balzac's magic pen, these mute things become the pawns of Fate! 'China,' as a story pure and simple, you understand, was the most interesting to me, I think, although 'Glass,' in itself, is a more fascinating subject, and both tales have for a setting that fair, rolling Pennsylvania-Dutch country that so many of us know and love. If I were you, my dear Friends in Collecting, I'd read all of them. They are a little hard, as everything that Hergesheimer writes is hard; hard and knowledgeable. His information on the subject of antiques seems boundless, I do not for one moment mean to suggest that the stories are not highly enjoyable. But, to go further in frankness, the hero, Francis Jammes, is so much less lovable than Joseph Quinney, or pathetic Cousin Pons.

DON'T tell me, any of you, that you haven't read *Quinney's!* And yet, if it's still ahead of you, how envious I am, for it's the delightfulest collecting-story in all the world. Three hundred and three pages of complete pleasure — there's not a dull line in the whole book — from the time when young Joe Quinney inherits his father's pinchbeck antiquity shop in the provinces, to the proud days when he is one of London's greatest dealers, on his way to being Sir Joseph. The story is made up of his trials by the way, his discouragements, the bitter days when he has been 'had,' his growth, his strokes of genius, his incessant pursuit of beauty and perfection, his rejection of all that is not admirable and fine. These are the real themes which Horace Annesley Vachell has so charmingly embroidered; the love scenes are minor episodes in comparison. I wish he would write more such tales, many more. Two others I have found in back numbers of *The Ladies' Home Journal*: The Paul Lamarie Cup, a tale of a fine silver chalice made by a great silversmith of the eighteenth century; its tale and a thread of mistaken identity, which ties it up, give the necessary human interest. The other story, The Barbens of Barben-Lacy is, in a way, a case of mistaken identity, too; but here the chief protagonist is a Holbein portrait, painted over in later years by a disdainful descendant, but discovered in time to save the family fortunes, and to prevent the manor house, centuries old, from passing into strange hands.

Yes, Mr. Vachell evidently feels quite as Balzac did; collections are the heroines of his

stories. There is little other likeness; *Quinney's* makes you laugh; *Le Cousin Pons* breaks your heart. There are good translations to be had, but read it in the original if you can; there is so much more flavor. Balzac's novels are like Destiny, marching; inevitable, unescapable, and in *Le Cousin Pons*, to his tremendous grasp of human nature, its failings, its greed, its pettiness, its occasional large-hearted generosity, he adds the especial understanding of the collector's soul. I must not blur so great a book by even the briefest description. But I know that Sylvain Pons must have symbolized a great many of Balzac's own antique dreams, for his collection was not of such things as we find to-day, but paintings by Van Dyck and Rubens; enamels fashioned by the hand of Petitot; a Watteau fan that the Pompadour had swayed; treasures that we must look for at the Louvre or the Cluny, or at that rarest peak of opportunity, when sales at Christie's or the Hôtel Druot bring connoisseurs together. Indeed, Pons is my reallest definition of collector's luck which, I constantly say, is chance plus flair, plus taste, plus knowledge. Balzac phrases it a little differently; according to him the three elements of success are 'les jambes du cerf, le temps des flâneurs, et la patience de l'israélite.' An ardent collector himself, Balzac's desires always outstripped his abilities, or rather, his purse.

Somewhere I have read, but where I forget (and perhaps you can set me right), that he had a trick of drawing huge chalk oblongs on his bare studio walls, and writing below them, 'Here is a Titian. Here is a Velasquez.' Just to show the longings of his innermost soul! I think I shall do the same with my silhouette space; pencil, 'Here is a Charles! Here is a Mrs. Beetham,' and then trust to Balzac's three elements to find them.

By the way, *Le Curé de Tours*, Balzac's masterpiece, is, after its manner, a collecting-story: a collecting-story in that it is the garnered treasures left to Birroteau by his old friend — the stately bookcase of sculptured oak, the carved walnut armchairs, the long ebony table, the Boulle furniture, the ancient books — which first awaken M. Troubert's envy, and cause the downfall and death of the poor little trustful abbé. Like *Le Cousin Pons* the story is an utter tragedy; let us turn to gayer environments.

TO *Plasher's Mead*, for a delightful instance, a book that invariably makes me long, if ever I live in some reincarnation, to marry a gardening rector in Oxfordshire. Of course, collecting plays only a small part in the unfolding of the plot; it is, rather, a part of the setting, but I am always amused — and amazed — at the easy way the hero, Guy, furnishes his ancient house with suitable antiques. Look at pages eleven and twelve; read the list of (*Continued on page 158*)

# THE HOUSE IN GOOD TASTE



*Van Ande*

*Roger H. Bullard, Architect*

THIS HALLWAY IS INVITING PRINCIPALLY BECAUSE OF ITS SIMPLE FURNISHING AND WELL DESIGNED WOODWORK WHICH IS ESPECIALLY NOTICEABLE IN THE STAIRWAY. THE BEAUTIFUL FOLIAGE PAPER IS IN EXCELLENT TASTE



TWO VIEWS OF THE LIVING-ROOM IN THE HOUSE OF MYRON C. TAYLOR. THE KEYBOARD OF THE ORGAN WHICH IS A FEATURE OF THE ROOM IS SEEN BY THE SIDE WALL IN THE LOWER PHOTOGRAPH. THE FURNITURE—SPANISH AND ITALIAN PIECES—HARMONIZES WITH THE ARCHITECTURE OF THE ROOM WITH ITS PLASTER WALLS AND BEAMED CEILING



*The House of*

*Myron C. Taylor, Esq.,*

*Locust Valley, Long Island*

*Richardson, Barott & Richardson, Architects*

ON THE RIGHT IS A FIREPLACE IN THE DINING-  
ROOM IN THE OLD PART OF THE HOUSE. THE  
PANELING OF THE ROOM IS PAINTED A GREEN-  
ISH-GRAY, WHILE THE WOODWORK OF THE  
BACKGROUND IS CREAM. THE FIREPLACE IS  
OLD FRENCH MARBLE; THE FLOOR IS OF CURLY  
PINE BOARDS FROM SEVEN TO FIFTEEN INCHES  
WIDE, FINISHED TO BRING OUT THE GRAIN  
OF THE WOOD. THE LIBRARY BELOW IS ALSO  
IN THE OLD PART OF THE HOUSE. THE BEAU-  
TIFULLY CARVED PANELING AND CORNICE  
AND THE HEAVY DOOR STUDDED WITH IRON  
NAILS ARE WORTHY OF NOTICE



Photographs by John Wallace Gillies



THE PHOTOGRAPHS ON THIS PAGE SHOW THE LIVING-ROOM AND DINING-ROOM IN THE HOUSE OF T. L. SAUNDERS, ESQ., AT WOODBURY, LONG ISLAND. THE TWO MANTELPIECES WERE TAKEN FROM THE OLD PART OF THE HOUSE WHICH IS A RE-MODELED ONE. THE FURNITURE USED IN BOTH ROOMS IS PARTICULARLY ATTRACTIVE AND APPROPRIATE





OUR FOURTEEN INHERITED PIECES. THE COFFEEPOT ON THE LEFT MATCHED OUR GRANDMOTHER'S COFFEEPOT ON THE RIGHT SO PERFECTLY THAT WE COULD NOT RESIST BUYING IT

## ON THE SHEFFIELD TRAIL

*A Few Excellent Pieces Inherited from an Aunt Started us Off*

BY MRS. HAROLD GILLINGHAM

IN that fascinating, many-times-to-be-read-over book, *The Quest of the Colonial*, by Robert and Elizabeth Shackleton, they tell you that in their antique collection, 'the kettle began it.' With ourselves we can truthfully say, 'the coffeepot started it.'

The home of my husband's great-grandparents was about to be sold. The dear old spinster Great-aunt — 'bachelor maid' never applied to her — had decided to leave the old house that since the recent death of her last sister — there had been eleven children originally — held only sad associations. But there was no room for sadness, at least not for the time being, for such a stir and commotion began when we brought to light articles carefully packed and hidden in cobwebby attics for many years — articles that the family had long since forgotten they had

ever owned. The presence of my husband, the favorite great-nephew, was required daily, and his advice always considered worth while in the systematic weeding out that ensued.

Beautiful and generous sets of old Nankin and Worcester china were carefully lifted down from lofty closet shelves, samplers and other pieces of cross-stitch on mellowed canvas were unpacked from huge chests, silver, carefully stored away, was taken out and apportioned to members of the younger generation. Then one night, when much of the dignified old furniture of the home had been divided among appreciative nephews and nieces, we went in to spend one of the last evenings with Great-aunt, who had reserved enough of what she prized to take to the comfortable apartment she had secured.

Dear Great-aunt was sad on this particular occasion. All, all were gone, the old familiar faces, and she quoted pathetically to us, 'I feel like one who treads alone some banquet-hall deserted.' I can still see her small slender figure, the white, delicately-veined hands, the silvery puffs each side of the gentle old face, the snowy cap above, and the faded brown eyes below, as she softly said, half to herself, 'But no one would ever care for my dear mother's coffeepot.' 'Why not, Aunt K——, and where is it?' gently inquired my husband. From a swell-front Sheraton bureau of most gracious curves she brought forth a large parcel carefully wrapped in much soft



Philip B. Wallace

OUR FINE SHEFFIELD TRAY WHICH WAS RESCUED JUST IN TIME

old linen and tissue paper, containing a veritable love of a Sheffield silver coffeepot of delightful bulgingness, with exquisite flat chasing and a gracefully fashioned worn black handle. A lovely little oval finial of silver graced the lid, and on the sides, in a vine-wreathed oval, were Great-grandmother's initials and the date 1802. It holds three quarts, which must have been none too much for the sturdy family of thirteen children that came later.



Philip B. Wallace  
THIS UNIQUE CONDIMENT FRAME HOLDS TWO CRUETS AND MUSTARD AND PEPPER POTS WITHIN ITS GRACEFUL TRAY



Philip B. Wallace  
THIS GRACEFUL URN IS THE ONE ACQUIRED AT KESWICK. IT HAS PENDANT RINGS FOR HANDLES, AND AN IVORY KNOB ON ITS SPOUT

We gasped with admiration as we handled carefully the lovely piece. Our regard for its beauty was so honest that Great-aunt, much pleased, presented it to us on the spot. There had been a complete service, but years ago the pitcher had crossed the ocean to a niece in Italy, and no one remembered the fate of the rest of the set. How carefully I carried home that valued gift, holding it close to my bosom, 'lest my jewel it should tine.' At a later visit, a pair of unusual Sheffield plated telescope candlesticks were offered that, too, had been packed away with other treasures. As we were wrapping this latest gift, an elderly retainer of many years' faithful service in the family, standing by suggested, 'Why don't yez give him the other pair too?'

Then forthwith appeared pair number two. They are the more (Continued on page 164)



Philip B. Wallace  
THE BELGIAN URN ON THE LEFT COST TWICE AS MUCH AS THE ENGLISH ONE



I. THIS DINING-ROOM SHOWS THE RATHER SIMPLE FORMS OF PERIOD FURNITURE WITH AN APPROPRIATE BACKGROUND OF PANELED WALLS

where less complete service is furnished many of these ameliorations will remain.

The comfort of home, the feeling of home, interest in making the home beautiful — all are intensified by such a life.

If it be asked what is necessary in order to reap the greatest benefit from it, the answer is, *the elimination of the too much*, especially furniture in excess of requirements both as to size and number of pieces, and the avoidance of accumulations of clothes and household goods no longer needed. We may simplify and beautify both life and surroundings.

Cheerfulness, homelike feeling, cleanliness, and order are first essentials: let us then look well to our backgrounds. No dark, dismal walls to lessen the apparent size of rooms already likely to be rather small, no cutting up of these compact premises by diverse paperings or other treatments, no tacked down carpets, and no window draperies too exclusive of light and air.

The uses of the rooms should first be determined upon; and this will depend upon the number of occupants, their temperaments and wishes, and their manner of life. A concrete example will make this clear: in a certain apartment there are, besides the living-room and two bedrooms, a dining-room, kitchenette and maid's room. A maid being dispensed with, the vacant room could easily have been used as an attractive little dining-room, but, as the occupants eat out, it has become a fine storeroom. There being no necessity to use the dining-room for its normal purpose, it is employed as a reception room. On the few occasions when meals at home are needed, a table can be set here; but it affords the general advantage of a rather elegantly furnished room for the reception of visitors, while the

## APARTMENTS AND HOW TO FURNISH THEM

BY EDWARD STRATTON HOLLOWAY

APARTMENT dwelling is both simplified and intensive living. The smoothly run private house, with one or two good servants doing practically all the work, is for those of moderate means largely a recollection of the happy past, and the cares of even the small house involve a slavery to which many refined and intelligent women are now forced to devote their lives to the exclusion of intellectual interests and needful recreations of body, mind, and spirit. In many cases this existence has resulted in a breakdown of the nerves or of the physical frame.

We may contrast with this the life of the well-managed apartment house. At once is the heating problem disposed of, with its laborious care of the furnace and its coal and dirt. There are no stairs to climb: fifty trips a day in answer to the doorbell are reduced to three or four. Packages, mail, and messages are received, receipted for, and delivered by the attendants. Rubbish and garbage are taken away daily, and papers, milk, bread, and ice are brought to the apartment doors instead of being stolen from the doorsteps. If plumbing or electric trouble develops, the engineer is at hand; if a trunk or piece of furniture needs shifting, there is the elevator man. These are

some of the eliminations of burdens — burdens that should be unnecessary to gentlefolk. In the modest apartment of five or six rooms these are of moderate size and compactly arranged; with laundry work given out and a woman in to clean once a week, the household labor is reduced to little more than dusting and the preparation of meals. If, in addition, one eats in the house or at a neighboring dining-room the cares of existence have about reached the irreducible minimum. Even in those houses



2. A LIVING-ROOM IN A CHICAGO APARTMENT HAS LIGHT ITALIAN PINK WALLS, A VELOURS FLOOR COVERING AND PIECES OF EIGHTEENTH-CENTURY ITALIAN FURNITURE. THE GROUP OF WINDOWS IS INTERESTINGLY CURTAINED WITH BROCADE VALANCE AND DRAPERY

living-room has now become an informal sitting-sewing-work-room. In this instance, then, three of the six rooms have been transformed from their normal use in corresponding apartments in the same house. The furnishings are naturally quite different from what they ordinarily would have been, and, if this plan had not first been determined upon, the difficulty and expense involved in a subsequent change would have been considerable.

If such an informal room as that mentioned is not reserved, sewing and such employments often have to be conducted in the bedrooms, and provision must accordingly be made.

The manner and scale of furnishing should also have advance consideration, and where a family is already living in apartments this often needs reconsideration. If the occupants possess furniture still to be used, this matter is practically predetermined, but there may be much reassembling and the replacing of undesirable or worn pieces by new. And furniture is not all of furnishing! As we shall see, a change in background, upholstery and draperies, and the accessories accompanying the furniture may transform the appearance of the premises where that furniture is employed.

Unless there is unusual closet space, furni-



Philip B. Wallace

4. THE FURNITURE OF THIS LIVING-ROOM IS OF THE SIMPLEST DESIGN, YET A RESTFUL, HARMONIOUS INTERIOR HAS BEEN EVOLVED BY ITS USE. THE QUIET WALLS AND SOLID COLOR RUG MAKE AN APPROPRIATE BACKGROUND

5. THE DWELLER IN AN APARTMENT MAY FURNISH HIS ROOMS IN THE PERIOD WHICH BEST EXPRESSES HIS OWN TEMPERAMENT. THE ITALIAN RENAISSANCE FURNISHED THE ORIGINALS WHOSE INFLUENCE IS SHOWN IN THIS ELABORATELY DECORATED LIVING-ROOM

ture for the keeping of clothing, linen, bedclothes, and the like, should have particular attention. Vary as conditions will, the concrete example is always suggestive and helpful, particularly when a selection has been found most appropriate after years of apartment life. The furniture occupying the six-room apartment referred to is therefore given. The style is also mentioned, but, regardless of what style may be chosen, the list of pieces will be found suggestive. The rooms are of very moderate size but have unusually good wall areas.

*Reception Room.* Small grand piano, oval American Empire lamp-table and a lift-top American Empire table with carved base at the window. A Sheraton settee, two Hepplewhite, one Chippendale, and one red armchair, upholstered. Chippendale bookcase.

*First Bedroom.* American Empire four-post bed, Sheraton bureau, screen, small table, Chippendale highboy, large wicker armchair, two American Empire chairs, Oriental rugs.

*Second Bedroom.* Sheraton bed and secretary bookcase, American Empire chest of drawers and hanging mirror, two Louis XVI armchairs in gray with rose flutings and rose du Barry silk covering, blue rugs with dark-blue border.



3. A RICHLY CARVED CONSOLE TABLE OF ADAM DESIGN COMPOSES SUCCESSFULLY WITH FRENCH CHAIRS IN THIS APARTMENT IN HIGHLAND PARK, NEAR CHICAGO

*Sitting-room.* Large box couch with pillows (it affords storage for bed clothes, and the like, and can be used as an additional bed), mahogany desk and sewing table (American Empire), sewing machine, two wicker tables, one American Empire rocker, two wicker armchairs, cushioned. (Continued on page 170)

# COLONIAL PATTERN WEAVING

## *I. The Coverlet as an Example of American Art*

BY MARY M. ATWATER

**I**N the days of our American beginnings — days, after all, not so very far away — the whole great textile industry, that in our time keeps thousands of mills and tens of thousands of specialized workers busy, was a domestic function, much as cooking still is to-day.

The women of the Colonial household hakeled flax, scoured and carded wool, spun and dyed. Though the men occasionally helped out at the loom during the long winters, it was usually women who wove the flax into table linen, bed linen, the yarns into cloth for clothing, blankets and all the what-not required by a household.

It may be supposed they were busy enough, but withal they had time for beauty! Why is it, I wonder, that in making something — even for the humblest everyday use — we always choose to make it beautiful if we can, even at a great additional cost in time and labor?

The Puritans in their austere piety thought to eschew beauty, but in spite of their grim intentions, the things they fashioned to meet the needs of their simple living grew into loveliness, because thus is nature, and nature cannot be denied.

Take the humble coverlet for instance! Any plain, dark woolen or linsey-woolsey material might have served, one supposes, to mask discretely by day the family sleeping-places, and to provide a warm comfort by night. But behold! The delightful old things did not choose to be plain, but instead flowered joy-

ously into intricate patterns of stars, roses, circles and squares, much as a meadow flowers with lilies in the summer, and by doing so fulfilled, no doubt, a deeper human need than even decency or warmth.

The Colonial coverlet was commonly found in American domestic equipment from early days down to some little time after our Civil War. Though the weaves employed, and even many of the patterns, are very plainly derived from earlier European forms, these coverlets adapted to quite a special new use were very greatly developed and elaborated. So it happened that this particular bit of household gear is distinct in type, different from all other blankets, and as individual a product as the Mexican serape, or the batik sarong of the Malay Peninsula. We have here a truly American art expression.

There are three general types of Colonial coverlets. Take first those very proud and gorgeous affairs on which eagles scream patriotic mottoes among naturalistic flowers, Masonic emblems, portraits of the greatest of

all Georges, and the high-shouldered white houses of 'Boston-Town,' with the name of the owner, and perhaps, too, of the weaver, to complete the effect.

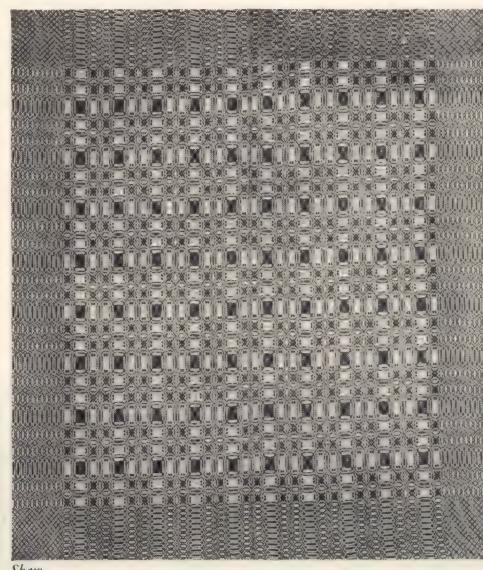
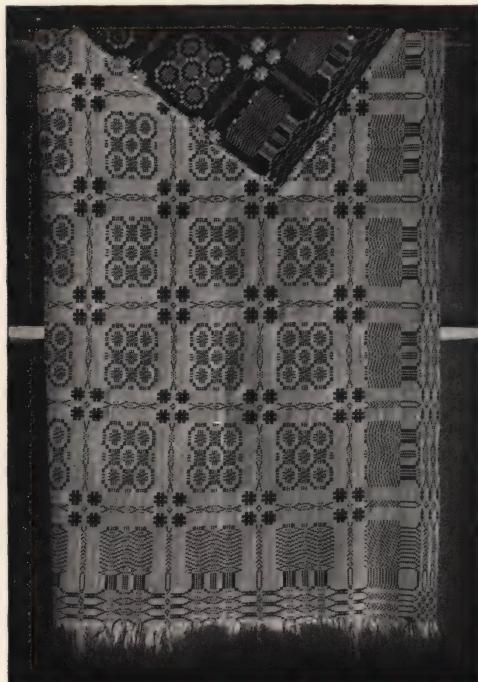
In old things of a charming color and texture such naïve preposterousness of design appears quaint and charming, though we would hardly desire to reproduce such things in our own day.

The Jacquard loom is responsible for this elaborate type of coverlet, as it is for many other crimes against art and good taste. It is a very wonderful and an extremely intricate mechanism by means of which each thread of the many hundreds in a wide warp may be governed separately, thus allowing the greatest possible latitude in the matter of design. That such perfect freedom is not always to be desired, some of these old coverlets quite clearly illustrate.

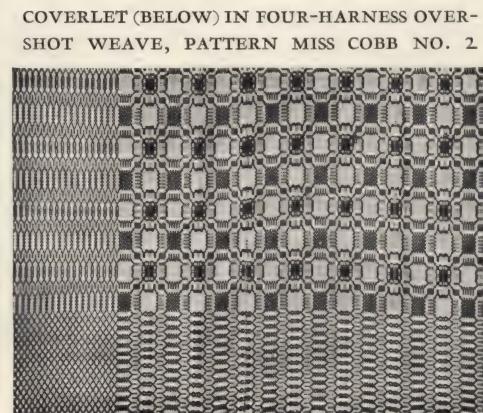
A Jacquard loom is far too complicated for use by even the most ambitious domestic manufacturer, so it is safe to assume that these particular coverlets were always of professional weaving. The women spun and dyed their yarns at home and took these to a weaver to be woven.

As Jacquard looms are part of the equipment of thousands of textile mills of the present day, there is no reason why coverlets exactly like these old ones could not be reproduced in large numbers if the demand arose. It is to be hoped that this will not happen, as without the hallowing touch of time and the delightful texture of the hand-spun yarns such a product might have very little to (*Continued on page 172*)

COVERLET IN DOUBLE WEAVING — AN UNUSUAL PATTERN, NAME UNKNOWN, SIMILAR TO ONE OF THE DRAWINGS IN JOHN LANDES' BOOK

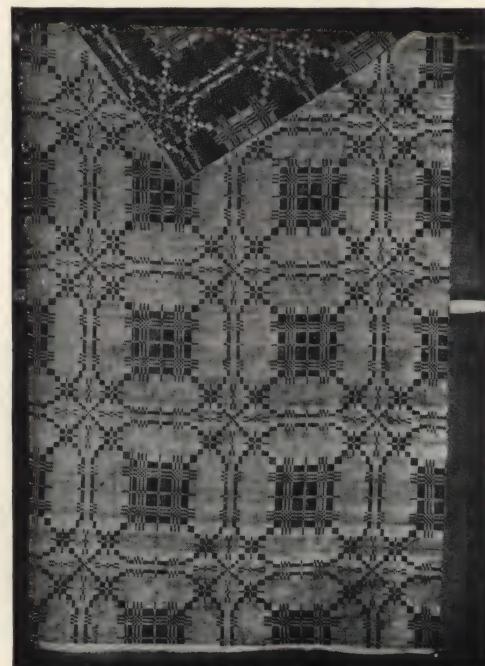


COVERLET (ABOVE) IN FOUR-HARNESS OVERSHOT WEAVE, DOUBLE SNOWFLAKE PATTERN



COVERLET (BELOW) IN FOUR-HARNESS OVERSHOT WEAVE, PATTERN MISS COBB NO. 2

COVERLET IN SUMMER-AND-WINTER WEAVE, LOVERS' KNOT PATTERN





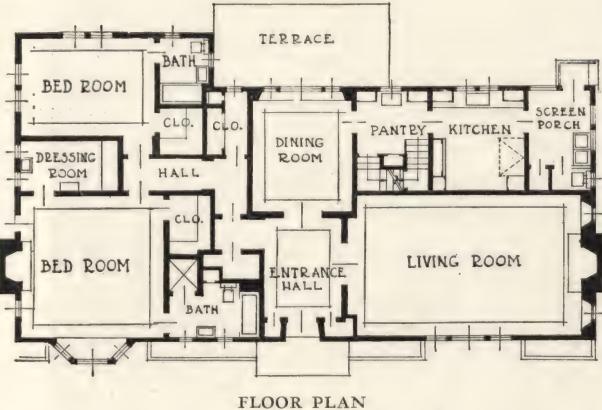
## THE HOME OF MR. AND MRS. GEORGE HUNT

*A Charming Cottage of English Type in California*

MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

THIS HOUSE IS PARTICULARLY INTERESTING AS IT IS SUCH A STRAIGHTFORWARD EXPRESSION OF THE PLAN WHICH IN TURN HAS OBVIOUSLY BEEN DESIGNED FOR VERY DEFINITE INDIVIDUAL REQUIREMENTS. THE LARGE WINDOW IN THE LIVING-ROOM AND THE DELIGHTFUL BAY WINDOW IN THE BEDROOM, EVIDENTLY INCLUDED AS PARTICULARLY DESIRABLE FROM THE POINT OF VIEW OF THE INTERIOR ARRANGEMENTS, ALTHOUGH THEY NECESSITATE AN ASYMMETRICAL TREATMENT OF THE FRONT ELEVATION, IN NO WAY DETRACT FROM ITS APPEARANCE. THE IRREGULARLY LAID SHINGLE ROOF IS A FEATURE COMMON IN THE WEST. THE DEVELOPMENT OF THE PLANTING, ESPECIALLY OF VINES OVER THE TOO REGULAR STONE WALL, WILL ADD TO THE APPEARANCE OF WHAT IS ALREADY

AN ATTRACTIVE HOUSE





MR. HUNT, WHO IS HIMSELF A DECORATOR, HAS FURNISHED THE ROOMS IN EXCELLENT TASTE AND WITH MARKED RESTRAINT. THE PHOTOGRAPH ABOVE SHOWS THE FIREPLACE END OF THE LIVING-ROOM; THE TREATMENT OF BOOK-CASES SET IN THE REVEAL OF THE WINDOW WITH THE CHINTZ HANGINGS ON THE IRON RODS PLACED OUTSIDE THE REVEAL, IS PARTICULARLY INTERESTING. THE COVE CEILING WITH SIMPLY CARVED BEAMS, THE CONTRAST OF THE RICHLY COLORED HANGINGS AND UPHOLSTERY AGAINST THE PLAIN PLASTERED WALLS AND THE PULLING TOGETHER OF THE COLOR OF THE WINDOW HANGINGS BY MEANS OF THE FLOWER PIECE OVER THE FIREPLACE, ARE ALL POINTS OF INTEREST ABOUT THIS ROOM. BELOW IS THE DINING-ROOM ALSO SIMPLY AND APPROPRIATELY FURNISHED





THE LARGE LIVING-ROOM WINDOW FROM THE INSIDE. THE ALLURING VIEW OUTSIDE HAS BEEN MADE THE MOST OF HERE BY THE BEAUTIFUL TREATMENT OF THE WINDOW AND BY THE SKILLFUL ARRANGEMENT OF FURNITURE

# MY HOUSE AND GARDEN BY THE SEA

## *V. Adding Interest to the Small Garden*

BY NELLIE D. MERRELL

ONE of the problems of a small garden is its tendency to be uninteresting because of the impossibility of any element of surprise or special interest in it. The joy of coming upon a shaded pool when wandering along a sequestered path, or of making a turn that reveals a sunken garden, such joys as these are denied to the small garden which perhaps has only a border of shrubs and flowers in addition to the beds that surround the house, which by common consent are the first things to be achieved in laying out a garden. The whole thing is seen at a glance. It lacks subtlety and becomes only obvious.

The situation need not be hopeless. With a little ingenuity I once metamorphosed a small garden by planting a good-sized clump of shrubs at an angle of forty-five degrees to an arch that led into the garden. It was then possible to proceed quite a little way down the path before coming in sight of a sundial mounted on a boulder in the centre of a circle of grass. All that had been in plain sight before the planting of shrubs, but after it was viewed with pleased surprise by the casual guests — a pleasure that I always shared.

I have always longed for a rock garden. In the past I have been thwarted in my desire by a series of amiable stupidities. Once a collection of rocks was buried many feet below the surface by a man who failed to get my idea of a natural placing and later, after digging them

throughout a whole summer I lost no opportunity to drag home a few rocks at a time until the number made quite a sizable pile. These were arranged with as much semblance to a natural effect as I could manage, and from time to time I transplanted among them ferns and columbine, bits of moss and wild flowers. All of these I dug up in the early morning as I returned from a six-mile drive which I took once a week to take one member of the family to a train that left at 6:04 A.M. For me it was the most delightful hour in the week; the rising sun, the lonely woods, all the freshness of early morning added to a curious sense of freedom from care, made it a time of great joy. It was like snatching a brand from the burning. I seemed to have in some mysterious way added to my allotted twenty-four hours a day.

To the wild things I added some *Arabis alpina*, some iris 'prankt with blue and white,' some sweet alyssum and a generous sprinkling of nasturtiums. This was a humble beginning but the result was more pleasing than you would suppose. The second year I ordered a

truckload of large stones and they were placed along a low bank on one side of the garden. I made a little excavation throwing the soil taken out up on the bank to increase the appearance of height. The pockets between the stones were filled with rich earth. An old picturesque log was dragged in and planted with woodbine. A few cedar trees, half a dozen rhododendrons, and a dozen mountain laurels were set out above the rocks and two tiny hemlocks that I dug up in Connecticut were planted among them.

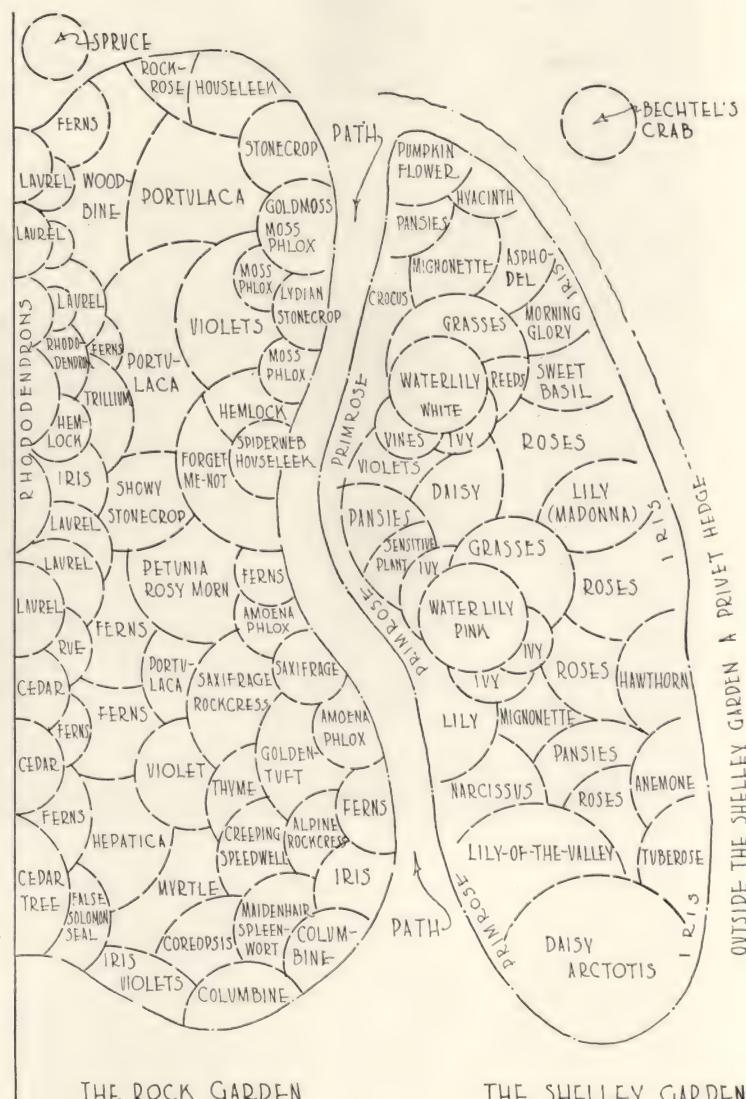
With this for a beginning I bought a dozen plants of *Phlox subulata*, *Phlox amoena*, half a dozen kinds of sedums, some *Veronica repens*, wild thyme, some maidenhair spleenwort, and several varieties of *semperfivens*, and behold, I have a start on a real rock garden! The plants all lived and are spreading, while I have put in violas, wild violets, forget-me-nots, portulacas and a rock rose. In order to conceal this humble effort from the house I have an irregular path alongside of the rock garden, for now I dare (*Continued on page 176*)

THE PHOTOGRAPH BELOW SHOWS THE ROCK GARDEN ON THE LEFT AND THE SHELLEY GARDEN ON THE RIGHT.



Ann Anthony Bacon

up with perfect composure and at my expense, he whacked them up until they looked like raisins in a mince pie. Now I am developing a garden at the seashore where the land is as free from stones as a western prairie. Notwithstanding sundry and divers remarks from the family about the folly of changing the north slope into the south slope, and so on, AT THE RIGHT ARE THE PLANTING PLANS. THE SHELLEY GARDEN CONTAINS THE PLANTS MENTIONED BY THE POET. LATER THESE GARDENS WILL BE ENCLOSED BY HIGH PLANTING



## THE ROCK GARDEN

## THE SHELLEY GARDEN

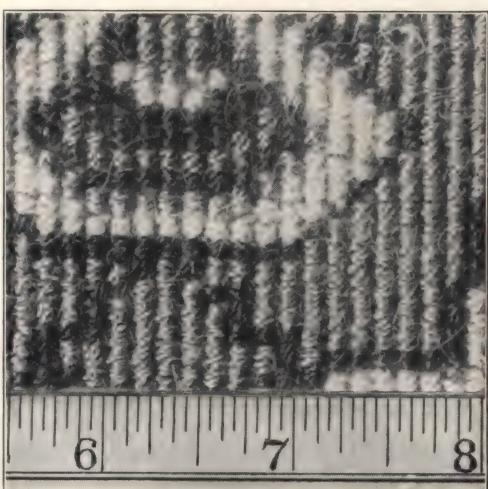
# SOME MODERN RUGS

*Do You Buy Rugs Because of Their Price, Their Beauty, or Their Ability to Stand Hard Wear?*

BY A. RAYMOND HOPPER

PRACTICALLY every article used in our homes has been sold to us. That is, someone, by personal argument or persuasion, has led us to desire it, and to purchase it. Some things required less persuasion than others. It has become a custom to have certain articles, and we require little or no urging to induce us to obtain them.

Probably nothing has to be pressed upon us less than rugs. Everyone, it would seem, has rugs: A rug in every room, often several small



*The surface of a Body Brussels rug is made up of rows of loops. In a Wilton these loops would be cut making a double row of tufts, but here the rows will number the same on the surface as on the back*

ones. We always have had rugs in this country and generation, and most people had some kind of carpets a generation or two back; like the poor, they seem to have been with us always, and, also like the poor, very few of us know very much about them worth the knowing; certainly not as much as we ought to know.

It is quite true that most people choose a rug because its pattern pleases them, or the price is about what is available in the family exchequer. Some people know that there are such names as Wilton, Axminster, Brussels, and a few others know they like one and not others. But as for those who know which is a better fabric for any given purpose, or know even the distinctive characteristics of any fabric, they are few and not often met.

Yet, this is not because people do not care—they do. The tendency with most people is constantly to buy better and better things for the home. With rugs, the tendency during late years has been somewhat the other way. Rugs which could be obtained at a fairly moderate price ten years ago cost so much more to make to-day, that manufacturers who desire

to maintain the old prices have to make a compromise with quality. Manufacturers who continue to make their fabrics of the same high quality of raw materials, in the same super-skilled way, inspecting each detail of the output as scrupulously as ever, must charge the higher prices that the increased costs of raw materials and labor make necessary. Either way probably is fair enough: the buyer gets only what she pays for, but it is expedient for her to know what she is paying for, in order that she may be sure of getting what she really wants.

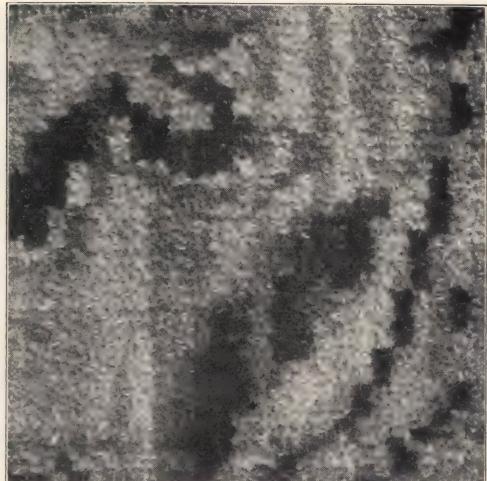
Durability and quality in a rug are as much to be desired as beauty, only they are not so easily perceived. The only guide, for those who look upon the whole matter as a highly technical maze, in which the layman is lost before he takes more than the first few steps, seems to be the price. And, because what any given sum will buy necessarily is fluctuating, price

*The total thickness of a fine worsted Wilton is just  $\frac{1}{4}$  inch, of which the pile constitutes  $\frac{3}{16}$  inch*

*A Hartford-Saxony rug with a thick three-ply twisted woolen yarn. The total thickness is  $\frac{1}{2}$  inch with a  $\frac{3}{8}$  inch pile. The zig-zag white lines are the chain, which runs through the rug with the warp and binds the filler strands tightly together*

*The back of a medium grade Axminster rug. This has but seven rows to the inch and there are no extra warp strands running through the body as in a Wilton*

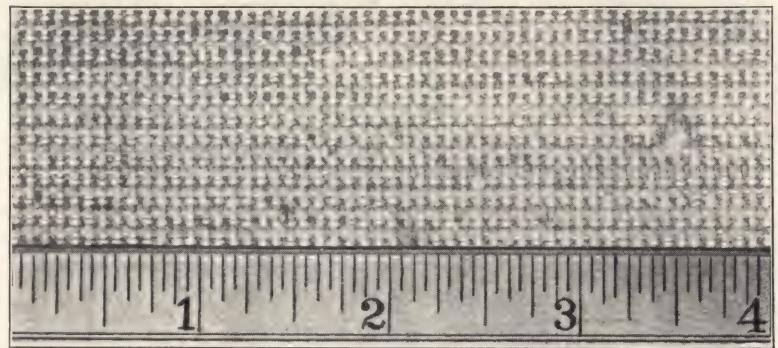
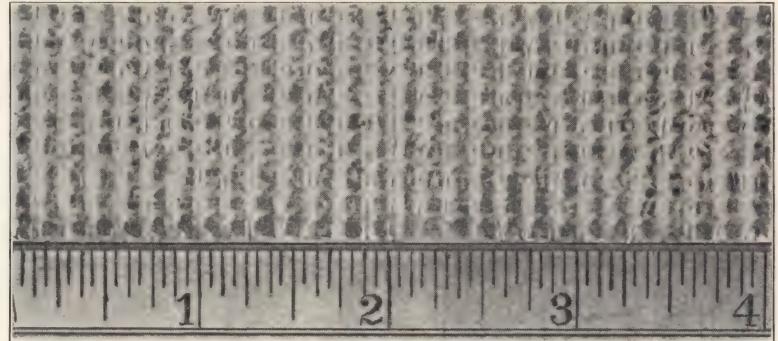
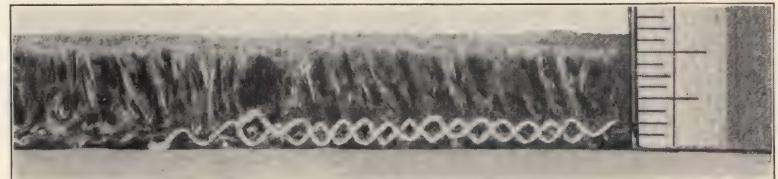
*Back of a six-frame Wilton rug, showing  $13\frac{1}{3}$  rows to the inch. As each row on the back is the bottom of two ends on the face, this means 27 rows of tufts to an inch on the surface of the rug*



*Surface of a fine worsted Wilton rug in which the 27 rows of tufts ( $13\frac{1}{3}$  rows on the back) to the inch, are pressed together so tightly as to give a smooth, firm effect and remarkably long wear*

is a deceptive, because constantly changing, standard.

Only one who has seen carpets and rugs made can know how easily possible it is for quality to be cheapened and cheap quality disguised. And the customer is not in a position to ascertain precisely the quality of the fabric. But it is (*Continued on page 177*)





## SUGGESTIONS FOR THE ENCLOSED PORCH

*The House of A. L. Kramer, Esq.,*

*Westbury, Long Island*

THE ENCLOSED PORCH HAS IN RECENT YEARS BECOME INCREASINGLY POPULAR BOTH FOR THE LARGE AND SMALL HOUSE. THESE TWO PHOTOGRAPHS ARE INTERESTING AS THEY SHOW TWO OF THE TYPES OF FURNITURE THAT ARE PARTICULARLY APPROPRIATE FOR THE PORCH, THE SIMPLE STURDY TYPE PAINTED AND DECORATED, AND THE WELL DESIGNED WICKER FURNITURE. THE LATTICE HIDES AN UNATTRACTIVE BRICK WALL BEYOND JUST BARELY APPARENT. THE FLOOR IS OF COLORED CEMENT MARKED OFF TO GIVE THE APPEARANCE OF TILES



*Photographs by Mattie E. Hewitt*

# A LINE ON LINENS

*The Essential for the Average Household*

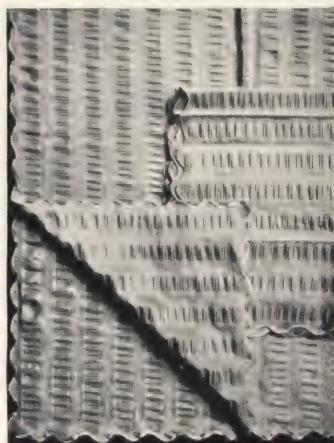
BY EILEEN CUMMING

**E**QUIPPING the linen closet is perhaps the most delightful and at the same time the most difficult task that faces the young housekeeper. How much to buy and how to gauge quality are perhaps the first considerations; but equally important is what to buy. Styles change as the years go by, and fashion is an ephemeral thing, but there are what might be called basic conventions that do not change. One season there may be a vogue for lace, another year it may be colored embroidery! Or perhaps fashion leans toward primitive linens! Fashions are interesting, but changeable, and have no real effect on what might be called the basis of a well-equipped linen closet.

The first question is, What is absolutely necessary? As this question is most often asked by the bride, we presume she is setting up a small household and will entertain moderately. The answer will, of course, depend on the kind of life she intends to lead. If she is going to entertain formally her supplies of table linen must be more extensive, and she will want fine guest towels and many other luxuries. If her life is simple, she can probably cut down the list in several particulars, but for the average home the list shown on this page will serve as a guide.

The question of quality is another point that must be decided by the individual, but it is well to remember that the phrase 'pure linen' may be a little deceiving. The cheaper grades of linen will not prove nearly so satisfactory as the high grades of cotton. Cheap linen sheets, for instance,

THIS CLOTH FOR A REFECTIONARY TABLE OF HEAVY LINEN WITH SICILIAN NEEDLEPOINT IS 54" X 90"



*Linens shown by courtesy of James McCutcheon & Co.*

FOR THE SERVING TABLE OR SIDEBOARD A RUNNER 18" X 54" OF GRECIAN NEEDLEPOINT ON HAND WOVEN LINEN

sell for about \$12.50 a pair, but a fine quality percale which will cost \$10.50 a pair will not only wear longer, but have a fineness and softness that the linen will never have. When good quality linen can be afforded, it has no rivals, but as single bed sheets of fine linen cost about \$22.50 or \$25.00 a pair they are not for everyone.

For each bed	12 dinner napkins
3 pairs of sheets	12 tea or luncheon napkins
4 pillowcases	3 tray cloths
2 bedspreads	2 luncheon sets
2 mattress covers	4 tablecloths
12 bath towels	12 linen dish towels
12 face towels	6 roller towels
2 bath mats	6 dishcloths
4 bureau scarfs	12 linen glass towels
4 small table mats	



A DOLLY MADISON SPREAD (LEFT) IN A NEW SILK AND COTTON MIXTURE IN SOFT COLORS, ROSE, YELLOW, BLUE AND LAVENDER, WITH PILLOW THROW



FOR BREAKFAST OR THE INFORMAL LUNCHEON A TABLE CLOTH OF BRIGHT BLUE LINEN WITH A WHITE BORDER AND NAPKINS TO MATCH IS VERY SMART (RIGHT)

When seeking a guide as to quality the layman must depend on the appearance of the linen, the price, and the origin. The best linen comes from Ireland and France, the medium grades from Belgium, and the coarser grades from Germany and Southern Europe. A reliable firm will be always ready to guide the purchaser as to the different grades, and it should be remembered that one piece of good linen will outwear three or four of inferior quality. There is comparatively little linen manufactured in the United States, but some of the finest of cotton goods are made here.

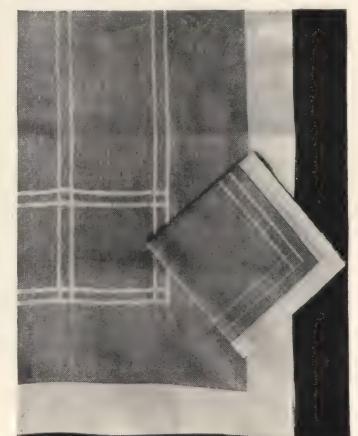
The niceties of finishing house linens are many and varied, and it should be remembered that the appearance of your linen as a whole will be much improved by a uniformity of treatment. If, for instance, a certain type of monogram is used on tablecloths, the same lettering in the correct sizes should be used on the napkins. The same applies to sheets and pillowcases, to towels and bath mats, and other related items of the linen closet. A uniformity of size is another help in keeping the appearance of the linen closet attractive.

There are several different sizes for sheets, but in general it will be found that single sheets 72" x 108", and double sheets 90" x 108" are the most satisfactory. The top hem should be three inches wide, and the bottom hem one inch wide. Very fine sheets sometimes vary

this rule and are made with a four-inch hem at the top which adds to their appearance.

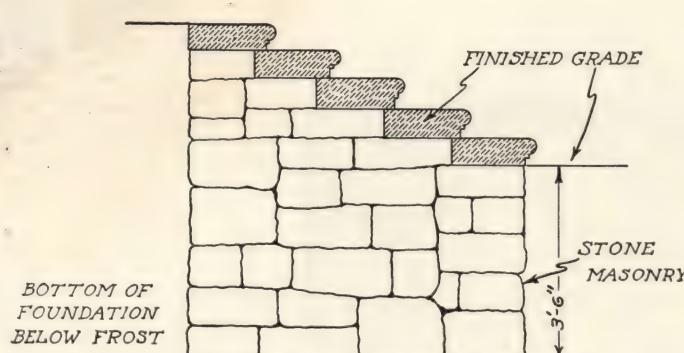
If a monogram is used, a

*(Continued on page 179)*



*Photographs by Dana B. Merrill*

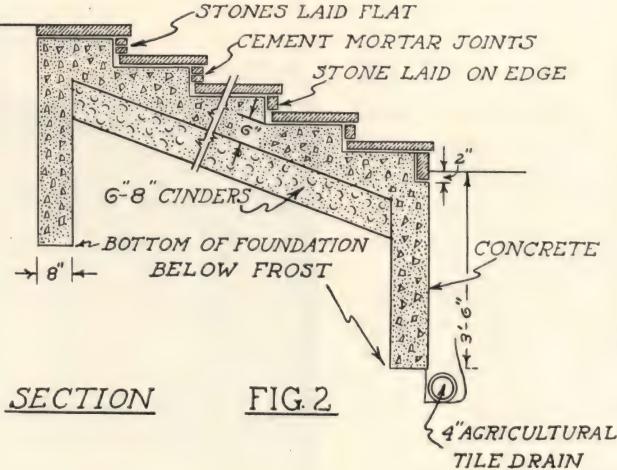
## STONE STEPS ON MASONRY FOUNDATION



SECTION

FIG.1

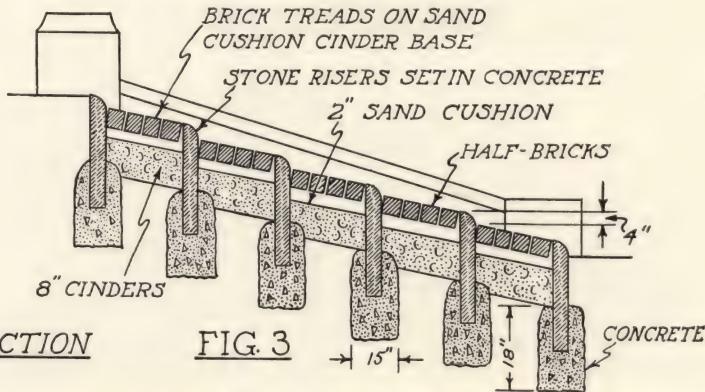
## STONE VENEER ON CONCRETE FOUNDATION



SECTION

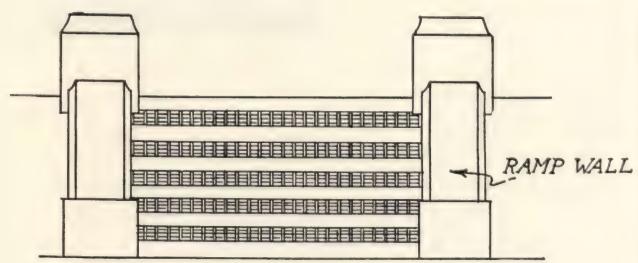
FIG. 2

## RAMP NOT ON CONCRETE FOUNDATION



SECTION

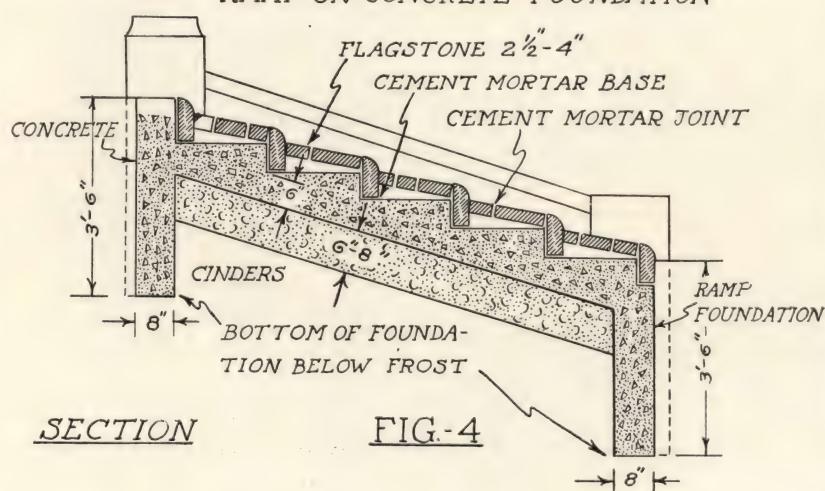
FIG. 3



ELEVATION

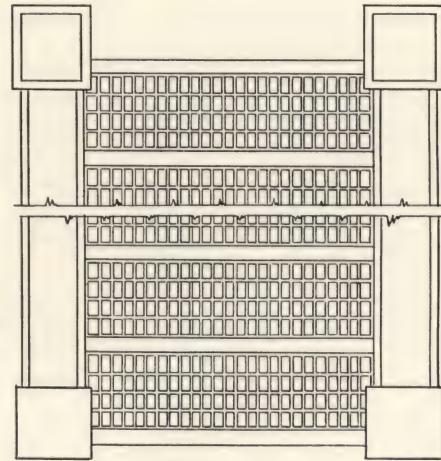
FIG. 3A

## RAMP ON CONCRETE FOUNDATION



SECTION

FIG. 4



PLAN

FIG. 3B

## WASH ON STEPS

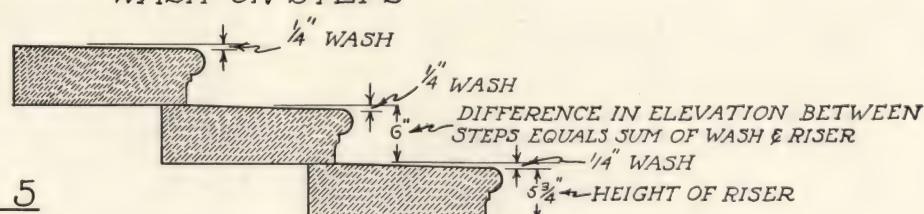


FIG. 5

CONSTRUCTION OF  
STEPS ON PERMANENT FOUNDATION  
COMPILED IN THE OFFICE OF  
ALBERT D. TAYLOR  
LANDSCAPE ARCHITECT ~ CLEVELAND, O.

# GARDEN CONSTRUCTION NOTES

## VI. Steps on Permanent Foundations

BY ALBERT D. TAYLOR

THE action of frost in raising, lowering, and breaking walks, pools, drives, statuary bases, and the like, is common when construction has not been properly carried out. The action of frost, in reality the freezing and consequent expansion of the water in the ground, causes movement of the soil which must be compensated. The normal depth to which frost penetrates is three to five feet in the northern states, and the depth to which frost penetrates in the ground is termed the frost line. By constructing foundations under structures, which without foundations would be damaged by frost action, the probability of injury can be greatly minimized or entirely overcome.

Steps are often constructed as a part of architectural or other important features where a slight unevenness caused by the action of frost subsequent to the completion of construction would be undesirable both practically and aesthetically. Under such conditions permanent foundations should be used. Likewise where steps are constructed with refinement of detail, permanent foundations should be used to prevent injury.

An important factor in preventing damage from frost is that of drainage. When the subsoil is heavy clay, the foundation should be drained. If the drainage cannot be accomplished at normal cost, precaution should be exercised in reinforcing the foundation and in extending the foundation a few inches deeper in order to give an additional factor of safety. All foundations above the normal frost line should be thoroughly subdrained. In light soil, sand, or sandy loam, and in regions which do not have sufficient cold weather for the frost to penetrate more than two or three inches, drainage may be omitted.

Standing water on the surface of steps is always objectionable, especially in winter when ice will form if the water is not removed, causing the surface to be dangerous. Surface water may be removed by having the surface of the step pitched forward slightly as shown

in Plate 6, Figure 5. The pitch is termed wash. The wash need not be over one-fourth inch per tread. Water may also be removed by use of drain gratings.\* The grating is placed at the top of the flight extending the full width of the walk. When there are more than twelve steps it is preferable to introduce a landing, and to place an additional drain at the base of the lowest step and at the farthest-back portion of the landing. It is often necessary to build steps in a deep cut or in a position where they normally would receive a large portion of the surface drainage. In such cases, even if wash drainage is used, a drain grating at the top is advisable.

A step is not referred to as the sum of the wash and riser. Turning to Figure 5, the steps are five and three quarters inches high with a quarter-inch wash, although the difference in height of any two steps is six inches. In giving directions to the stone mason this should be remembered or else there will be built a six-inch step with a one-quarter-inch wash or with six and one-quarter inches difference in elevation between the two steps.

In constructing steps on a permanent foundation, the earth should be removed to a depth below normal frost action. The actual depth of the excavation will vary with the locality. Local practice should be the guide in determining the proper depth of excavation. Where the foundations are in heavy soils or wet soil conditions, the width of the excavation should be six inches wider than the foundation wall on each side in order to permit cinders being placed around the foundation walls and tile drains being placed at the bottom of the trench. (See Figure 2)

The bottom of the foundation, especially in 'fill,' should extend below the depth of the frost line and wherever possible, the foundation should rest on undisturbed natural subsoil. However, when it is not possible to build the foundation on undisturbed subsoil, the

\*Illustrated in the May issue of the *House Beautiful*, Plate 3, Figures 6 and 6a.

fill should be allowed to settle during one winter season. If the fill is more than three feet in depth it should be made in layers of twelve inches, each of which should be thoroughly tamped and puddled.

When stone steps are constructed upon a masonry foundation (see Figure 1) the excavation should be made under the entire area of the steps. If the flight of steps is longer than six or eight risers, the foundation may be 'stepped.' When steps are constructed upon a reinforced concrete foundation (see Figure 2), the excavation should be made as shown in Figure 2. A slight excavation is made under the entire area of the steps to provide for a six or eight-inch layer of cinders under the concrete slab which supports the stone wearing surface. The bottom of all foundations should be thoroughly drained (see Figure 2).

In stiff clay soil where the steps are to be constructed immediately the existing subsoil will serve as a form for any concrete foundation. In sandy or light soils it may be necessary to construct board forms.

The mixture of concrete used for foundations is usually one part cement, two and one half parts sand and five parts of crushed stone. The concrete should be allowed to set at least twenty-four hours before the forms are removed and before the wearing surface is applied. The side walls of the steps (called ramp walls) may be constructed of stone or of concrete. If made of stone they should be constructed after the concrete slab under the steps is completely in place. The wearing surface of stone, brick, or tile is then placed on the concrete slabs in a bed of mortar (one part cement and two parts sand) and set to the exact dimensions of the finished risers and treads.

When the foundation for a flight of steps is constructed of stone masonry, this foundation should be thoroughly grouted with a cement mortar (one part cement and three parts sand). The wearing surface of stone, brick, or other material (Continued on page 181)



THE PHOTOGRAPHS ABOVE SHOW DRESSED AND ROUGH STONE STEPS CONSTRUCTED ON PERMANENT FOUNDATIONS

# CHRONICLES OF THE GARDEN

## Notes on Tulips

BY MRS. FRANCIS KING

THE law of compensation works in gardening as in other directions. When the charming Southern amateur, devoted to her beds and borders as countless numbers of them are to-day, would say to me, 'We are so unfortunate in our inability to have delphiniums, columbines, all the delightful things you have in such numbers in the North,' I would counter with 'But how do you think I feel, I who have never yet seen a crapemyrtle in bloom, and what of your gardenias in the open; your marvelous roses in April and in May, those beautiful banksias and others, all impossible in the cooler climate?'

It is tulip-time in the South where I write, and in the mountains of Tennessee these fine flowers are about to make their yearly appearance. In Georgia I was told just now that the climate seems a bit too warm for them to develop well, in northern Florida the early tulips at least, as they are tried again and again by eager gardeners, give almost no stem, and for that reason they are among the subjects best left out of the order lists. In states from Virginia north they are perfection. It is a rare thing to see a spring garden without them, and each year brings more and more taste in the manner of their planting in American gardens, more and more knowledge of how to place and use them.

Now since, when this page reaches the eye of the reader, it will be time for him to send out as quickly as possible those letters both domestic and foreign that will bring in October the boxes of precious tulip bulbs — and since my own mind is full of visions of the tulips-to-be at home, because of receiving this morning two tiny dried flowers of the smallest of all narcissi, *N. minimus* in a letter from the gardener there, one of the first of the procession of lovelinesses of May — I mean to dwell for a time upon the kinds and planting of the tulips and the joy they bring.

An excellent picture of *Tulipa kaufmanniana* is seen here. Nothing is more exciting on an early April morning in our garden than



© Reginald A. Malby  
TULIPA KAUFMANNIANA, OFTEN CALLED  
THE WATER-LILY TULIP

to come upon this tulip blooming so shyly, so unexpectedly in a warm corner, so covered by leaves, or branches of shrubs that its very presence there has been forgotten: and how it multiplies, and how entirely naturalistic is the effect of this multiplying, the little tulips clustering near the large ones. One of the best of all plant investments is made in buying bulbs of this beauty of a flower. *Tulipa clusiana*, which I hear was finely shown at the New York Show in March, is another de-

lightful flower among the species tulips. Later to bloom than *T. kaufmanniana*, its color is very different, pure white within and bright pink without, while Kaufmann's tulip is arrayed in soft tones of dull rose and cream, with yellow toward the base of each flower. Do let me urge those who do not already know them to grow species tulips. They are full of fascination. From Foster's great scarlet, to the clear yellows of *T. greigi*, there is none that is not interesting. Get a collection of these, give them only the usual care, and after seeing the flowers in bloom, place the bulbs where they will add curious and romantic interest to your borders.

For proper tulip plantings no more enlightening pictures could be seen than those given here of the beds and borders at Sedgwick Park and at Mounton House, Chepstow, in England. The former are on the grand scale, the latter more readily achieved perhaps. There is a glory, a splendor even about these pictures of Darwin tulips standing out in the late sunlight against their velvet backgrounds of green hedge, above their velvet settings of green turf. Long beds, sometimes below trees, seem to be the rule here, and the effect as in one photograph of multitudes of these magnificent flowers both before and beyond the low hedges is certainly impressive. These hedges are evidently of clipped yew, and an occasional solitary yew tree lends its depth to the scene, a yew which, like that yew tree, 'pride of Lorton Vale,'

... stands single, in the midst  
Of its own darkness.

How easy to read color into these pictures, for we are all more or less familiar with Darwin and Cottage tulips now. These beds at Sedgwick Park must constitute a spring garden only, for what annuals and perennials could flourish below such leafage as these trees provide? The suggestion is one to adopt for



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THE TWO PHOTOGRAPHS ABOVE SHOW TULIPS AT MOUNTON HOUSE, CHEPSTOW, ENGLAND



© Reginald A. Malby

SEDGWICK PARK, THE TULIP IN THE FOREGROUND IS CLARA BUTT, BEYOND LA MERVEILLE AND AUBRETIA



© Reginald A. Malby

SEDGWICK PARK, TULIP GRETNA IN THE FOREGROUND, FARTHER ON AND TO LEFT, TULIP FEU BRILLANT

American gardens, where a grove of trees is in close proximity to a house, a farmhouse perhaps, and where labor and other costs are no object. What more delightful plan, taking these pictures as guide, than to re-create them here? Grow and clip the hedges conforming to some desired pattern on the ground, dig the great tulip beds, furnish them forth with the beauties from the American, Dutch, and English bulb lists, with good ground covers in the way of the various aubretias and alyssums grown from foreign seeds so as to get variety and see the triumphs of the spring when the love of beauty, the perception of beauty have worked upon the gardener's heart and found expression.

The plantings in the two pictures of Mounton House, the dwelling of Mr. H. Avray Tipping, the English architect and critic and a very remarkable amateur of gardening, show a totally different use of the tulip. The square flower-filled beds of the paved court or terrace take my fancy wonderfully. How interesting this background of well-laid and beautifully-colored stone for these upstanding flowers, and what a contrast in backgrounds is seen in the planting in grass below the pergola garden where many Darwins about to open, show their straight habit against what seem to be small but madly-flowering plants of Thunberg's spiraea. Also how lovely, beyond these groupings to the left, are those brilliant little spillings of white flowers from below dark shrubs out upon the perfect greensward. From all these things, lessons are to be had. Garden suggestion is in all these pictures. The owner of the little house in town or suburb, the small house of stucco for example, may readily use the idea of a paved garden in the angle of his house, a garden to glow with color as does this at Mounton House.

The origin of the Darwin tulip is unknown. Krelage and Son of Haarlem first brought it



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SEDGWICK PARK, BRILLIANT EFFECT OF LIGHT ON TULIPS AGAINST CLIPPED HEDGES

into trade in 1899, but it is believed according to Mr. Jacob, and so written in his book *Tulips*, to have been cultivated for a long time, perhaps in the gardens of some Flemish monastery, or possibly in private estates of the Low Countries. Mr. E. H. Krelage well said at a dinner of the Horticultural Club, in speaking of this uncertainty of origin, 'It is enough that we have them.'

But how beautiful, too, are those other species besides Darwin, and Cottage tulips. Think of the Rembrandts with their amazing contrasts of color, the lovely featherings on each petal: of the single early tulips, the doubles, the lily-flowered tulips. An accomplished gardening friend of mine declares that there is nothing more perfect than a collection of Rembrandts in full flower, planted together, irrespective of name or hue. This effect I have not seen but shall hope for it in that enchanted period known to us all as 'next year.'

There is among the semi-doubles Lac Van Haarlem, a lovely tulip, rose color to Tyrian pink, charming beyond tulip Wouverman, and a very little later to bloom. For cutting with White Hawk, Safrano, and *Spiraea vanbouttei* it is perfect; also when cut with double-

flowering plum one gets a wonderful effect in rose tones. And speaking of Wouverman, a tulip which we always grow somewhere for its lovely color, there is Van der Neer whose general tone is rosolane purple, a large round fine edition as one may say of Wouverman. It is much stronger in color and very good in form, a glowing pinkish mauve and for use in the garden with dark aubretias — lavender and purple aubretias rather — nothing could be better. This tulip is surprisingly large in flower for its height. One can see therefore that its use would provide an unusual expanse of color. My favorite scheme for tulips of this hue is to plant

thickly among and before them the large grape hyacinth, muscari Heavenly Blue. Here is a fine color harmony.

There is but one more word to say now and that is a quoted one, on the placing of flowers in the house. Here is advice both wise and beautiful and which applies perfectly to the flower of our discussion.

'Almost more important than the arrangement of flowers is the placing of them, and — except in regard to color — this is rarely given much attention. Even the number of vases to be put in a room requires thought, for some rooms look best with only a few flowers. Libraries, as a rule, do not want many, for books are a bad background for flowers, and just one vase of finely-shaped, deep-colored flowers will often be found quite enough. The decoration and size of the rooms must also be considered — in large and elaborate ones small flowers would be out of proportion. In a richly-decorated music room, whose sole furniture is some magnificent French eighteenth-century cabinet, the only flowers on one occasion were a few superb scarlet amaryllis, which seemed to accord not only with the stately room, but with the classical music that was being played.'

# The House Beautiful

## GLOSSARY

### of Architectural & Antiquarian Terms

To be published in twelve consecutive numbers.  
Compiled by Egbert G. Jacobson. Drawings by Frank Riley.

No. 3.



**CABLE MOULDING.** A moulding carved to resemble the twisted strands of a cable.



**CABRIOLE LEG.** The leg of a chair, or other piece of furniture, sometimes called bandy leg, because it swells outward from the point of attachment, and inward just above the foot. Cabriole legs are characteristic of furniture designed in the reign of Queen Anne and later by Chippendale. The same term is applied to similar legs on articles of silver.

**CAMPANILE.** Italian for bell tower. The development of campaniles had its source in the custom, peculiar to Christians, of assemblage for religious exercises at the sound of a bell. Campaniles are generally detached from the churches and public buildings that they belong to, though they serve the same purpose as the towers and steeples in the North of Europe. There are many beautiful specimens in Italy; the loftiest, at Cremona, built in the latter half of the 13th Century, is 396 feet high. Perhaps the best known campanile is the leaning tower of Pisa, built in 1174 and leaning because of its defective foundation.

**CANDELABRUM.** A candlestick or lamp stand, first elaborately developed among the Romans and made of bronze and marble, in heights varying from a few inches, for table use, to many feet, for the illumination of temples and buildings generally.

**CAPITAL.** The crowning feature of a column or pilaster. In Greek and Roman architecture, each of the five orders, Doric, Tuscan, Ionic, Corinthian, and Composite has a characteristic capital by which the order may be distinguished. The capitals of Egyptian, Eastern, and mediæval architecture, on the other hand, are enormously varied in type and design.



**CARTOUCHE.** A kind of shield originally derived from an unrolled scroll. It usually consists of a central field, suitable for an inscription, surrounded by a framework of natural or artificial ornament. It was a common feature of 16th and 17th Century architecture and graphic art, where it was frequently used in maps and title pages. It is still a favorite device of designers.



**CARVER.** A chair, popular in the early 17th Century, named for the first governor of Plymouth Colony, John Carver, who probably brought its prototype from England or Holland.

**CARYATIDES.** In classic architecture, sculptured female figures used as supports in place of columns. Traditionally, the women of Caryae who sided with the Persians against the Greeks and who were made slaves. The capitals of these supports resemble baskets, graphically suggesting the burdens that slaves would carry.

**CASEMENT.** A frame of wood or metal, which holds the glass of a window and is attached by hinges to the top or side of the window opening.



**CAVETTO.** A moulding with a simple concave profile.

**CHAIR RAIL.** A board or moulding attached to the wall of a room at a height calculated to prevent

the wall surface from being injured by the backs of chairs. It is usually designed to be in keeping with the decorative scheme, sometimes as the topmost member of the wainscot.

**CHANCEL.** That portion of a church in the east end, railed and set apart for the use of the clergy.

**CHAPEL.** A place of worship devoted to special services, sometimes in a church, and sometimes erected as a separate building.

**CHÂTEAU.** In France and Southern Europe, a castle or large manor-like residence, usually in the country. Before the 15th Century châteaux were designed rather as fortresses than as country residences, but as the need for feudal strongholds passed, the word was applied to seigniorial seats generally. To-day the French call an old fortified castle *château fort*, and a residential mansion *château de plaisir*.

**CHEVRON.** A zigzag ornament usually applied to mouldings, common in Norman architecture.



**CHIMNEY.** A vertical structure of brick or stone, containing a passage by which the smoke of a fire in a fireplace escapes to the open air. Not until the 15th Century, however, was the smoke made to issue above the roof. Until then the flue was carried through the wall a little above the fireplace. That part of a chimney which protrudes above the roof is called the *chimney staff*; it is often made a very important decorative feature. When several chimneys are carried up together, they are called a stack of chimneys or a *chimney stack*.

**CHIPPENDALE, THOMAS.** Born about 1710, died 1779. The most famous of English cabinet-makers whose name is applied to an entire period of furniture style. There were three Chippendales: the father of Thomas, who preceded him as a cabinetmaker, Thomas I., 'the Chippendale,' and Thomas III., his son, who carried on the business until 1823. In 1749 Chippendale established himself in London and soon had a considerable and successful factory. Because of his many imitators, however, it is very difficult to be sure of a real piece of his furniture, especially as in 1754 he published *The Gentleman and Cabinet Maker's Director*, a book which put within the reach of his contemporaries, many of his choicest designs.

The furniture of Chippendale included bookcases, beds, couches, dressing tables, fire screens, mirror frames, clock cases, sofas, girandoles, brasswork and tables; but perhaps his greatest work was as a maker of chairs. In these he was partial to the cabriole leg and the claw-and-ball foot, which he used with remarkable finesse. He is said to have introduced the spade foot, often attributed to Hepplewhite. He developed the splat-back, the ribbon-back, the spindle- and the ladder-back in an infinite variety of designs. In his many undertakings Chippendale was attracted and influenced by widely different types of designs; the Dutch, the English, the French, the Gothic and the Chinese. All these he adapted to his furniture, generally adding a grace and sturdiness of his own, not since surpassed.

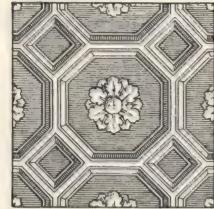
**CINQUE CENTO.** A contraction for *mille cinque cento*, Italian for 1500. The great Italian revival of classic architecture took place between the years 1500 and 1600, referred to as the fifteen hundreds or the *cinque cento*.

**CLAW AND BALL.** Specifically, in furniture and silverware a foot consisting of a bird's claw grasping a ball. It is said to be derived from the Chinese dragon that clasps the Buddhistic pearl in its claw. *See Cabriole Leg.*

**CLERESTORY.** In a building, an upper story rising above adjacent roofs and pierced with windows. Especially applied to such a feature in a mediæval or modern church, where it often serves as the principal source of light for the central portion. Many Egyptian and Greek churches were lighted in a similar manner.

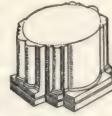
**CLOISTER.** In ecclesiastical or collegiate establishments, an interior court or garden, around which the principal buildings are ranged. It is usually provided with ambulatories, for recreation and exercise. Originally it signified the entire monastery.

**COFFER.** A depressed panel in a ceiling, often enriched with ornament and color. In Roman examples, coffers are part of the masonry, but in modern work they are frequently made of plaster.



**COLONNADE.** A series of columns connected by a flat member (*entablature*), as distinguished from an arcade which is a series of columns connected by arches.

**COLUMN.** A vertical support generally consisting of a base, a circular shaft and a capital. Columns vary according to the period of architecture which produced them. In Greek and Roman architecture there are five distinct types of columns, each distinguished by its proportion, construction, and the ornamentation of its capital. One of these, the Doric, resembles the Egyptian column in that it has no base. *See also Order.*



**COMPOSITE ORDER.** One of the five styles of classic architecture. It was introduced by the Romans. *See also Order.*

**CONSOLE.** A scroll-shaped bracket generally of stone. The difference between the console and other brackets is not clearly defined. Perhaps its larger size is its most characteristic feature.

**COPING.** The topping stones or tiles placed on a wall to protect it against wind and heat and to shed rain and snow.

**CORBEL.** A block of stone or wood, often elaborately carved, projecting from a wall to support the beams of a roof or ceiling, or the ribs of a vault. Much used in mediæval architecture.



**CORBELING.** An arrangement of stone or brick in which each course overlaps the one below.

**CORINTHIAN ORDER.** The third and most ornate of the five Greek styles or orders of architecture. The distinctive feature is the capital, ornamented with acanthus leaves from which spring four volutes to the four corners of the abacus. *See also Order.*

**CORNICE.** 1. In classic architecture the upper feature of *entablature*.

2. The upper-most projecting feature of a wall. On interior walls an ornamented moulding, usually of plaster. By extension, a similar feature on a piece of furniture, such as a bookcase, or on a door, or on a window.



**CROCKET.** A projecting spur of stone or wood carved to resemble foliage. It is characteristic of Gothic architecture in which it is frequently used to embellish the inclined sides of pinnacles and gables.

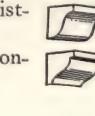
**CROW STEPS.** The steps of a stepped gable. The Scotch name is *corbie-steps*. They are also called cat steps. Beautiful examples are found in Dutch architecture and in early American architecture of Dutch influence.



**CRYPT.** A room entirely or partly under a church, usually just beneath the chancel. In early times used for burial.

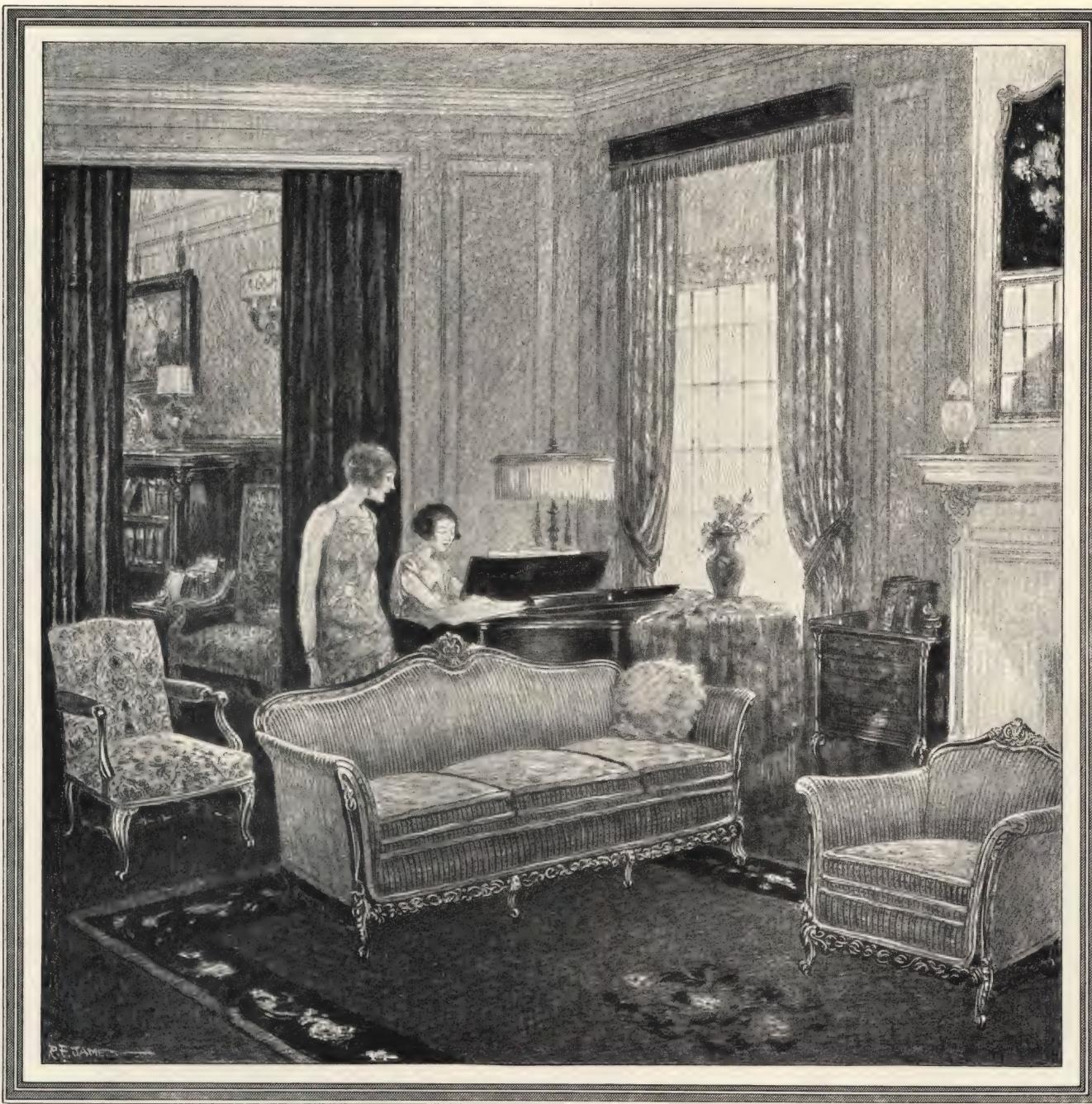
**CUPOLA.** A hemispherical roof like the dome of the Capitol at Washington. Also the diminutive dome of a small towerlike structure built on a roof, or the small tower and its dome together. This latter type is for us one of the most charming heritages of Colonial architecture.

**CYMA RECTA.** A moulding consisting of a concave and convex arc.



**CYMA REVERSA.** A moulding consisting of a convex and concave arc.





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E-8



# OUR HOME BUILDERS' SERVICE BUREAU

## *A Design Plan and Detailed Planting Plan from our Drafting-Room*

THE general design plan of the small lot shown below is one of many which have been done by our Home Builders' Service Bureau for readers. The main garden centring on the back porch consists of a perennial border bounded by an evergreen hedge which it is suggested should be high on the south and east sides, but lower on the west side where it separates the main garden from the bulb garden. West of the garage, because of lack of room, the hedge is replaced by a wire fence on which vines should be grown. The evergreen hedge might be of white spruce, hemlock, or arborvitae. This hedge should be separated from the flower border by a board or cement strip 1" thick.

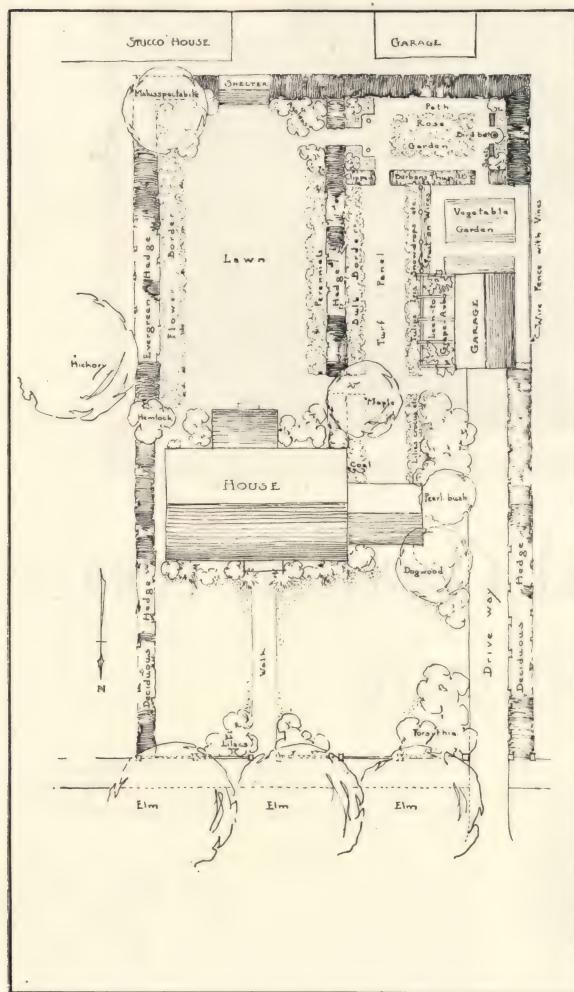
and entrenched from 12" to 15" to keep the roots of the hedge from growing into the flower beds and also from getting the nourishment intended for the flowers.

From the main garden one enters the rose garden which is separated from the vegetable garden and from the bulb garden by a hedge of clipped barberry. The roses are concentrated in a bed in the centre of the garden where they will get maximum sunlight. The paths are gravel and sand. At the end of the garden is a bird bath and two seats backed by *Spiraea vanhouttei* which is massed in all four corners. At the entrance to this garden from the main garden it is suggested that standards, such as rose geraniums, *Laburnum vulgare*,

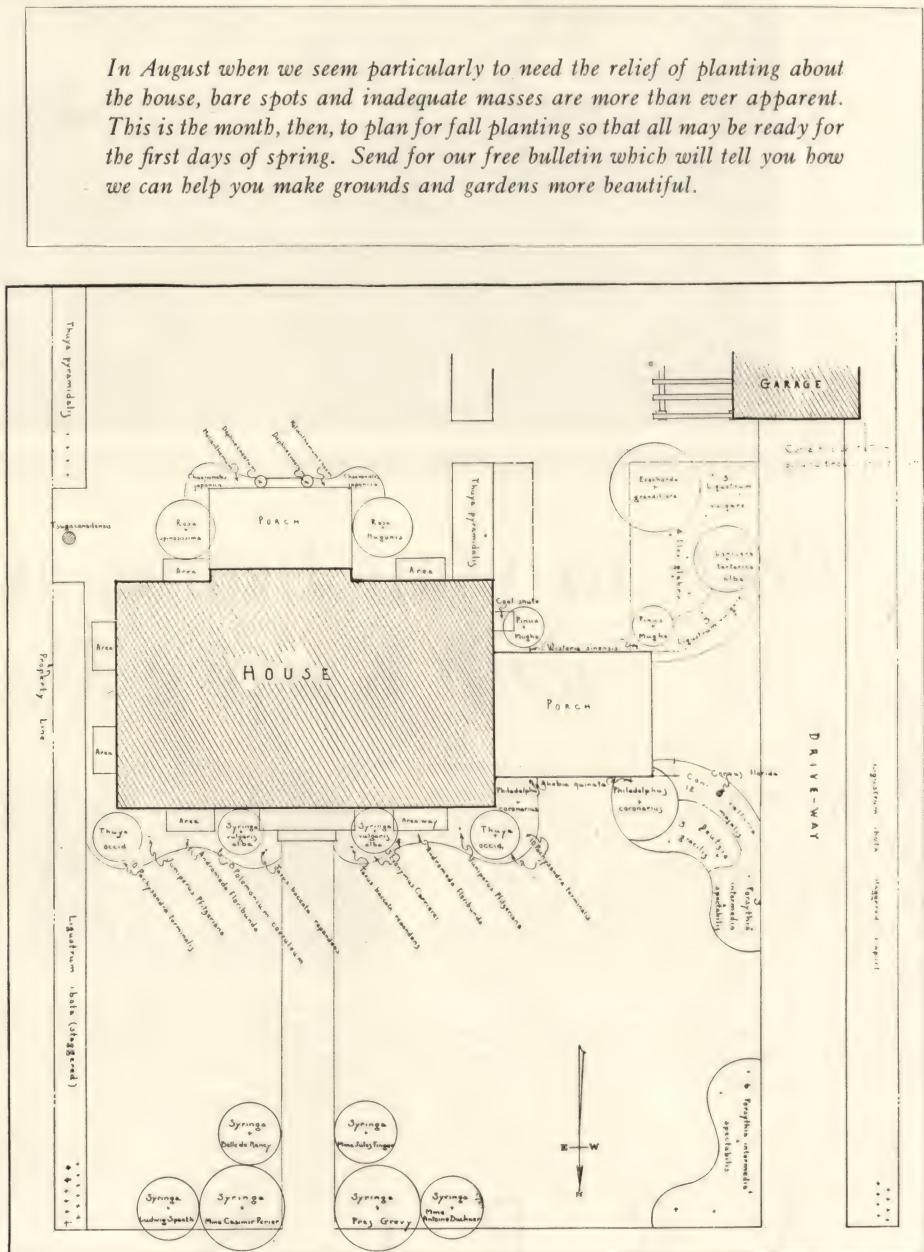
or weeping cherries, be used for accents.

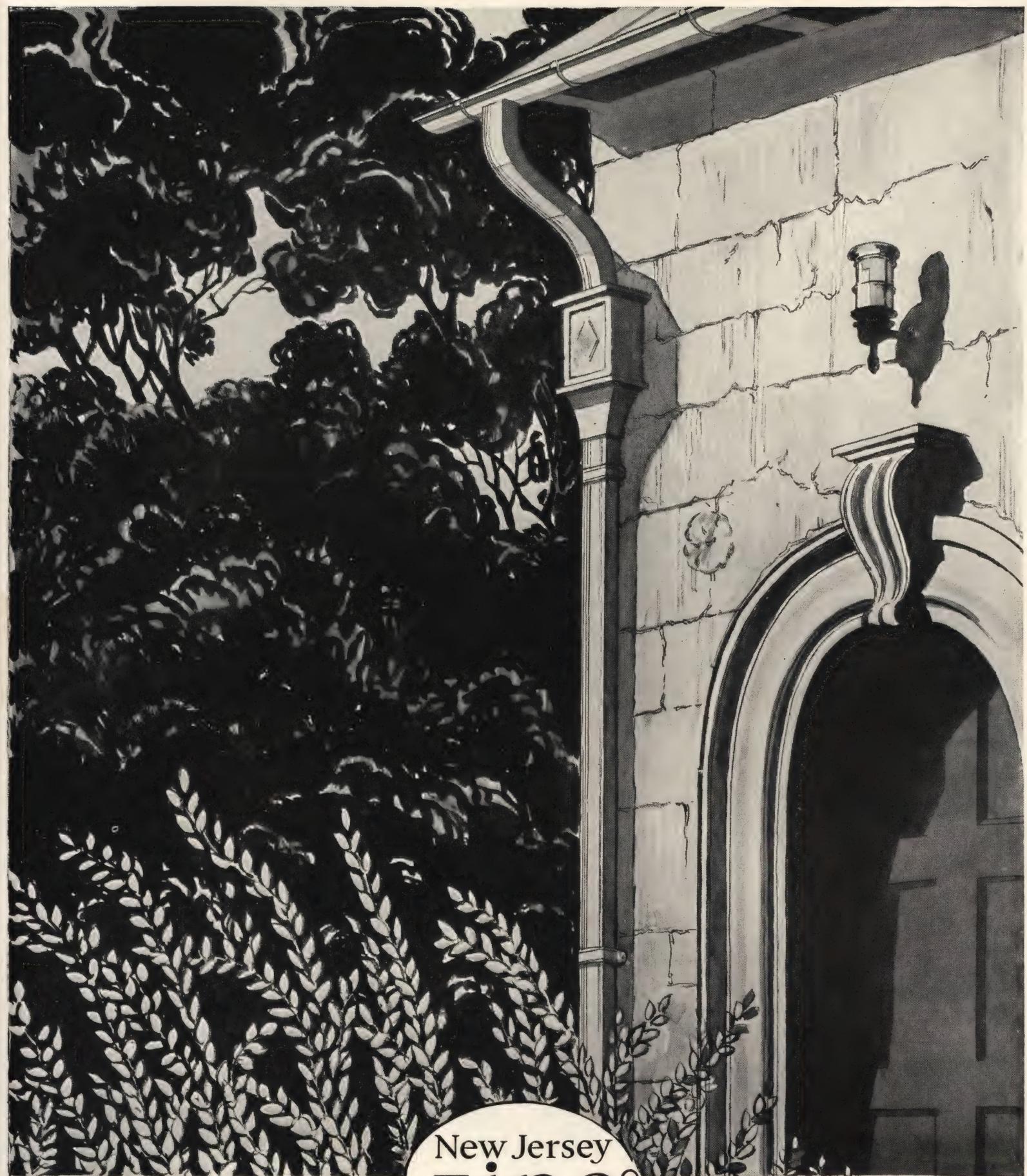
The bulb garden is planned for a succession of bloom from early spring until fall with ferns planted generously among the bulbs to give foliage and ground cover. The bulbs are divided from the vegetable garden by fruits, apples, pears, and peaches, trained on vines strung on iron posts, an arrangement that will provide a background and fruit at the same time.

Against the garage is an informal arbor which should be planted with grapes and which, paved with flagstone, would make an excellent sitting-place, or a play area for the children. It serves as a screen for the garage and at the same time separates this building definitely from the bulb garden.



THE PLAN AT THE RIGHT SHOWS IN DETAIL THE PLANTING ABOUT THE HOUSE WHICH IS INDICATED ON THE DESIGN PLAN ABOVE





New Jersey  
**zinc**

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# HOW I DID IT

*Making a Day Bed—Method in the Kitchen—From Pantry to Breakfast-Room*



MY bedroom seemed to lack something. The room was spacious, and there was a vacant corner that cried out for an old-fashioned piece of furniture which would harmonize with the remainder of the furnishings in the room. At a remote shop I found a bedstead from which a day bed might be derived. This bedstead was made of wood with an old-fashioned design. I examined it carefully and wondered if the miracle could be worked. Always willing to take a chance when inspired by a grand possibility, I purchased the bedstead.

The height of the end railings was thirty inches. The carving on the railings was rather simple and repeated itself many times, which made it easier to reduce the width of the bed by removing a central portion.

I had the bedstead sawed into three longitudinal sections. The width of the centre section included one half the width of the entire bed. I then eliminated the centre section. The next step was to fasten securely the outer divisions together. This was accomplished first by gluing the two portions together, and then by reinforcing the joints by means of small wire brads placed where they would be inconspicuous.

The slats were shortened to fit the new bed. This was not a very difficult task, as each slat was a straight piece of wood, and was unattached to any other part of the bedstead.

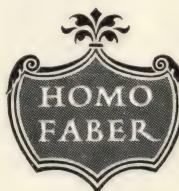
The entire bedstead was then refinished by the oil method. Fortunately, the exposed joints (caused by the change) were made through the troughs of the carving instead of being made through the crests. After the refinishing was completed these joints were quite unnoticeable.

An old mattress which I owned was divided into two equal sections. I removed the vertical strip of cloth from the outer edge of one half and sewed it onto the unfinished side of the half section that I was planning to use. The overcast stitch, which I employed, securely fastened the added strip.

I used a lovely embroidered brown linen spread over my day bed, which gave it a finished appearance. The bed is pleasing to the eye, but is not so soothing to the touch. I hope, however, to make it comfortable by purchasing a set of bed springs and adding them to the many assets of my highly-esteemed day bed.

— MRS. E. C. REIMANN

DO you use more than one cookbook? If you have your own kitchen or kitchenette and like to try receipts in a dainty and orderly way this is a good plan for a cookbook library. When any of my young girl cronies write a note saying she is coming to tell me a secret, I hastily buy *Cooking for Two*, and am



ready to hear the secret and present the first engagement present. That is the beginning of the cookbook library, and the next step is giving it a good home in the kitchen.

Over the worktable, which I hope is white enamel, put up a nice heavy shelf, also enameled white. Cover your receipt books with stork sheeting and sew a celluloid ring to the top of the back of the book. Have two patent clothes pins to hold the pages open and a hook on the wall over the table to hang it on, and you can read and never touch with sticky or greasy hands. Two small flatirons placed upright will serve as book ends and the library may expand without toppling.

For a Jenny Wren kind of a girl a useful addition to the cookbooks may be made by getting a loose-leaf blank book (price about 75¢), covering it to match the other books, and starting with your own pet receipt typewritten in capital letters, which makes it easier to read, and autographing it. Other intimates may come in with receipts tried and true, and expansion may go on to the capacity of the book. If at any time a receipt better than the one already possessed comes along it is an easy matter to remove and substitute in such a book.

Lastly may be added to this working library another blank book for the keeping of the names of favorite brands of goods that have been tried and approved. It saves the fret of trying to keep them in mind. Sometimes it is practicable to paste in the label itself, when it can be easily detached.

Under the same shelf have your paper-towel fixture, an office file for the various tickets and other kitchen papers desirable to have at hand. By all means do not forget a sharp pencil on a string at hand for mistress or maid to sign the countless tickets, receipts and so forth, that come to the back door.

I pass this little plan on, hoping that it may reach a greater number of newly-weds than I personally come in contact with. The bride's primer, in the majority of cases, ought to be a reliable cookbook.

— LETITIA H. ALEXANDER



WHEN we decided to buy a home, it became evident that the only way to get anything worth while, within our limited means, was to take a well-built old house and modernize it as much as our resources would permit. The result was the acquiring of a square red brick house in good condition, with the inevitable pantry; hence, the evolution of our breakfast-room. This pantry was the good old-fashioned kind; just a few inches short of seven by nine feet. It extended almost the entire width of the end of the dining-room and between the two was a built-in sideboard. This we removed, finishing the opening with a casing and French doors. On the opposite wall we put a casement window which, with the original single one at the south, gives an abundance of light and sunshine and a very attractive effect from the dining-room. The lower part of the sideboard we utilized as a buffet, running across the south end of the breakfast-room, under the window. Here convenient cupboards hold the common silver, linen, and dishes. On top, percolator, toaster, and chafing dish are electrically connected.

The floor is covered with plain linoleum. As the walls were in poor condition, it seemed best to cover them with a figured paper. We chose a creamy background with brown and dull blue tree branches and birds in a small pattern. The upper third and ceiling were painted a light harmonizing tone. The wood-work was white enamel, the top of the buffet being walnut. At the windows are creamy curtains of casement cloth hung with bright blue wooden rings on blue poles and finished with fringe of the same shade of blue. The room is lighted by a huge Japanese lantern in which the predominating shades are white and blue. At the casement window, suspended from a wrought-iron bracket is a brown basket holding a hardy English ivy which has climbed up over the curtains in charming fashion.

Our breakfast table and chairs are painted a lovely combination of dull green, olive, very dark blue and just a bit of orange. On the buffet are orange, or sometimes blue, doilies and our much treasured copper bowls and trays, and some old copper candlesticks with orange candles. All the colors blend harmoniously against the dark background and the effect is subdued and restful.

Our breakfast-room has proved so successful that we have practically abandoned our old dining-room when the family is alone, and five of us take most of our meals here. When guests are with us, it is such a convenient place to dispose of the children that we do not know how we could ever get along without that old pantry.

— MRS. F. H. PRESTON

*On this page each month we shall print short articles contributed by our readers, in which they recount, out of their experiences, ways and means they have adopted to make their houses more attractive or more convenient, and their gardens more beautiful or more prolific. We will pay \$5.00 for articles of 300 to 450 words, which must be typewritten, double-spaced.*



Oakmont Country Club, in Glendale, near Los Angeles, Cal. Celotex panels used on walls and ceilings. No photograph can do justice to the texture and natural Celotex color in this room nor can it picture the quiet restfulness due to the acoustical qualities of Celotex. Charles Cressey, Glendale, Cal., Architect.

## Strong, Rugged and Beautiful

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As plaster base in place of lath, Celotex adds to your home, at no extra cost to you, its high insulating value and its sound deadening qualities.

Your home, with Celotex as sheathing and as roof insulation, will be heated at a fourth to a third off ordinary fuel bills and will be exceptionally cool in summer.

Write for book on Celotex—the lumber that gives unusual qualities of comfort, health and economy to a home at no extra first cost. Address Dept. W8, The Celotex Company, 645 North Michigan Avenue, Chicago, Illinois. Canadian Representatives—B. & S. H. Thompson & Co., Ltd., Montreal and Toronto.

Celotex is a strong, rugged, weather-proof durable building lumber made from the long, tough fibres of cane. It is better than wood for sheathing—equals cork for insulation. Celotex is used for sheathing instead of wood; for plaster base, roof insulation, sound deadener and exterior finish. Stock sizes: Thickness  $\frac{7}{16}$  in.; width 4 ft.; lengths 8 ft. to 12 ft. Weight about 60 lbs. per 100 sq. ft.

# CELOTEX

INSULATING LUMBER



THERE IS A USE FOR CELOTEX IN EVERY BUILDING

# THE OLD STRAWBERRY BED

*The best Disposition to Make of it*

BY FLORENCE TAFT EATON

AS even the most amateurish gardener knows, the location of the strawberry bed must be changed after one, two, or three years — according to your enterprise or up-to-dateness.

If you wish the finest and best berries, and have plenty of time to run your garden in the most spectacular manner, you will set a new bed every year, and always be on the crest of the wave in regard to perfection of fruit and abundance of yield. Furthermore, you will be troubled by few weeds, and have plenty of room in which to dispose yourself and your feet while gathering the mammoth berries which result from that method of management and planting, as even the most enterprising runners cannot entirely fill in the paths between the rows — which usurpation always happens the second year of bearing, unless the rows are kept rigidly segregated. The slipshod culture necessarily resulting from the packed mass of growth which a three-year's bed shows, effects a corresponding diminution in size and quality of the fruit. There should never be a three-year strawberry bed unless accidental circumstances are such as to require the delay in starting a new one.

What is the best disposition to make of the space occupied by the old bed? We have decided that we get best results by planting the original bed in rectangular form and making of it a little supplementary garden, the produce of which may be enjoyed in the late fall, after the earlier planted crops begin to be a bit overdeveloped and mature.

I must confess that I, being a great lover of the delicious berry always beg to have the bed unmolested until every vestige of the crop has been gathered. I even try for those last diminutive berries which, by reason of their long sojourn on the vines, have stored up all of that indescribable fragrance and bouquet that greets us as we ride past country strawberry fields in mid-July. Of this we make our strawberry sauce which, on Cottage Pudding, always ends the strawberry season with us, if I can salvage the berries! The Head Gardener is usually indulgent — I suspect he also enjoys that particular dessert — but, the first morning after the aforesaid pudding and sauce, as I glance into the garden as usual on rising — behold! Every vestige of the strawberry plants has disappeared, and the neat, brown, spaded earth suggests later joys to come.

The little garden in the picture was entirely planted after August 1; the photograph was taken in late September. We harvested all of the crops with great enjoyment. Of course the seedlings of a few of the varieties set were all ready — the Chinese cabbage, for one thing, planted in the coldframe in early July, and the



Charles Darling  
A GARDEN PLANTED ENTIRELY AFTER AUGUST FIRST AS IT APPEARED IN LATE SEPTEMBER

seedlings of the zinnias and asters forming the borders of the bed salvaged from the last seed planting. It is, however, better and safer — considering the frosts — to prepare and plant this miniature garden as soon as the strawberries are out of the way. The ground may be ploughed or spaded; but in either case the soil should be deeply turned up. It should also be thoroughly enriched. Chemical, or commercial, fertilizer is all right to use here, unless the soil is deficient in humus, as it releases its stored plant foods more quickly than the barnyard manure, and speed is what we are now after. Mr. Selden advises every man to mix his own chemical fertilizers as easy and cheaper, and gives, with slight variations for different crops, the following formula: One and one-half pounds nitrate of soda, four pounds of bone meal, and two pounds of muriate of potash; this amount for a garden 20 x 40 feet. We find that plain bone meal works very well. After fertilizing, the soil must be raked and worked until fine and mellow.

We plant this miniature garden in rows and include the more quickly maturing vegetables. When buying the seed for this late planting, select the varieties of everything used that are

marked 'early' — which means a shorter time required for development. Chinese cabbage seedlings, started in the coldframe, may be included, and will yield us delicious salad until snow falls. Wax beans make a delectable fall crop. Improved Golden Wax, Stringless White Wax, and Harden Long Pod Wax are all excellent varieties.

Of the green beans, we have had Giant Stringless, planted in late July, come into bearing in one month and four days. Beets — Farquhar's Early or Mid-summer — and carrots — Danvers Half-Long — will both yield most satisfactorily. Plant carrots very sparsely, broadcast, in a four-inch-wide row, partially thin when the seedlings are large enough, and then consistently pull out the biggest, when they attain the size of your little finger. Beets must be planted more thickly. Plant and pull as directed for carrots. If you carefully water all the seeds with tepid water before covering with earth, germination will be hastened. Radishes sown now are most satisfactory, as they are not troubled with maggots at this season. Turnips are a time-honored late crop; Purple Top and White Egg are my choice, inclining decidedly to the latter. Lettuce should of

course be included. Iceberg and Mignonette are good varieties to plant now. Rows of these may be transplanted from the seedbed or coldframe if you have them ready, and a successive planting or two made later; or the seed may be sown directly in the little garden. Thin to four inches apart, then, when large enough to be usable, pull out every other head as needed for salad, leaving the rest for later development; or partially thin them, and allow the plants to crowd themselves into heading. We have sometimes raised delicious cabbage-headed late lettuce — variety Mignonette — by the latter method.

I have many times expatiated on the virtues of curly endive as a fall and early-winter salad plant, but must speak of it again in connection with our miniature garden, as it is one of its most valued inclusions. Plant it in early August, thin slightly, and either leave the rest in a close row to bleach itself by crowding, or thin to a foot apart. In the latter case, after it is well grown, fold the outer leaves carefully over the middle and tie the tips together with raffia (to bleach the heart) when the whole-head is entirely dry. The heads thus treated grow to tremendous (Continued on page 181)



## If It Should Fall—?

**H**OW many people realize that the average living room ceiling weighs as much as this automobile—that from 2,000 to 3,000 lbs. of plaster are constantly hanging over their heads?

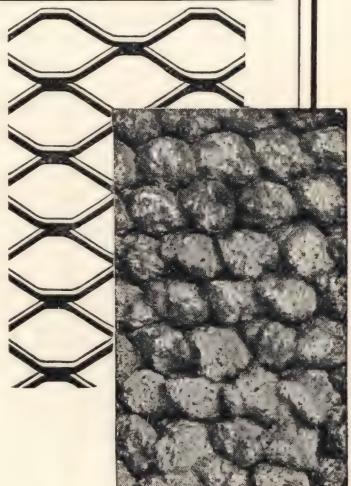
If this should fall—?

Plaster is brittle. It cracks easily. A sudden shock, continued vibration or settlement of the foundations, and that two or three tons of suspended dead weight may become an eye-sore and a *dangerous menace*.

Because of this, experienced architects now use *Metal Lath* as a plastering base. The steel mesh underlying the plaster reinforces it in every direction, gives added strength and checks cracking tendencies. Its use assures smooth, crack-free and *fire-resistive* walls and ceilings.

This is sound construction and in the long run, the most economical. It reduces decorating cost, saves repairs, and prevents injury. Any good architect or contractor will gladly tell you more about the advantages of using KNO-BURN Metal Lath in *your* home, or write for a copy of "Home Building" with its many helpful suggestions for builders, sent free.

### **Kno-Burn** METAL LATH



*The steel strands of KNO-BURN Metal Lath reinforce the plaster in every direction, preventing cracks.*

*Note how the wet plaster, curling through the diamond meshes of the KNO-BURN lath, forms a series of "rivets" or buttons, locking the plaster to the steel.*

**NORTHWESTERN**  
EXPANDED METAL CO.  
1255 Old Colony Bldg., CHICAGO



"THE STEEL HEART OF PLASTER"—STOPS FIRE, PREVENTS CRACKS

# SEMIANNUAL TASKS COÖRDINATED

## Putting on Screens and Storm Doors and Windows with Minimum Effort

BY CHARLES A. KING

ONE of the most dreaded semiannual tasks of many householders of the northern states is the removing of storm doors and sashes and replacing them with screens, when it seems that spring has arrived, and reversing the operation when chilly winds blow the autumn leaves from the trees and into fence corners and under the shrubbery of the lawn.

It is remarkable that these dreaded but unavoidable activities are so seldom coöordinated. The result of this want of thought may be seen in poorly fitted storm and screen doors and unsightly evidences of misfit screw-holes around storm windows. Especially in rented houses have thoughtless or indifferent tenants put the sash on bottom end up, or with no regard for the opening to which the sash was originally fitted. Usually the butts upon the screen and storm doors for the same opening are placed with little thought to insure that the butts of one door cover the unsightly evidence that another door has at some time been hung in the same place. Hence unsightly rusty places and open screw-holes record the results of some one's carelessness.

We are particularly interested in the storm and screen doors, and screens fitted to doors and windows, not the adjustable screens nor the flimsy screen doors with which many houses are provided. These are certainly better than nothing, but seldom are they so closely fitted that more than a moderate efficiency can be realized.

The owner of modest houses rented to cul-

tured people, who instinctively care for the house as carefully as if it were their own, finds it to his advantage to have well-fitted screen doors, for the fewer flies to roost upon painted or varnished finish and delicately-tinted wall paper, the greater the saving in painting and papering. From the tenant's viewpoint, storm doors and windows make an appreciable difference in the cost of fuel, and impart an atmosphere of quiet comfort upon a blustering winter's day.

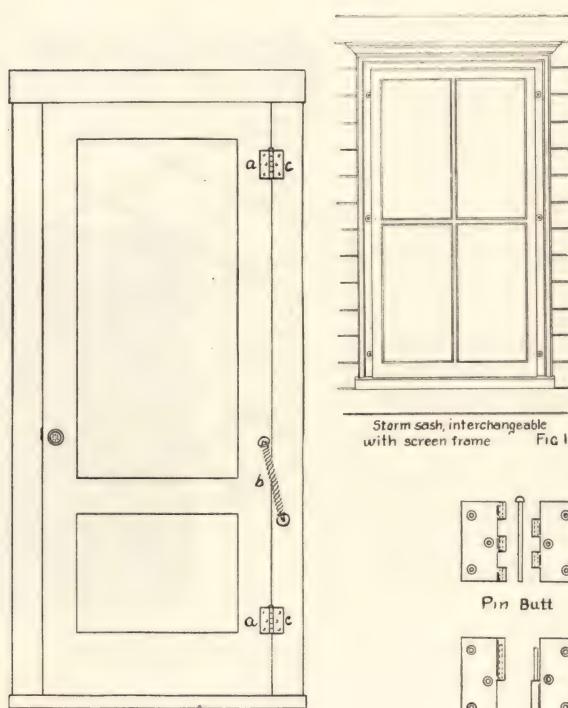
First we will discuss the storm windows. These should be fitted upon the outside of the window casings, putty side out as shown in Fig. 1. If the head casing is thicker than the side casing the back of the top rail of the sash must be rabbeted to fit it at *a* of Fig. 2. Though in the sketch head and side casings are flush, a thicker head casing is not uncommon. The bottom rail of the sash should be beveled to fit the stool as at *b*, and the top rail beveled at *c* to form a wash which will permit the rain to run off easily. Paint thoroughly to protect the wood. The sash should be of such width that it will land about one inch upon the casings. Place three stout screw eyes which have an eye about one-quarter inch in diameter upon a line one-half inch from the back side of the sash as at *d*, in each edge of the sash as shown in Fig. 2. Place them the same distance apart in each edge. A piece of thick cloth tacked around the sash close to the edge will act as a weather strip to prevent the passage of air. Lift the sash into place, and

with an awl start a hole in the casing to coincide exactly with the centre of each screw eye, driving a one-quarter inch Number 9 screw in each hole as it is made.

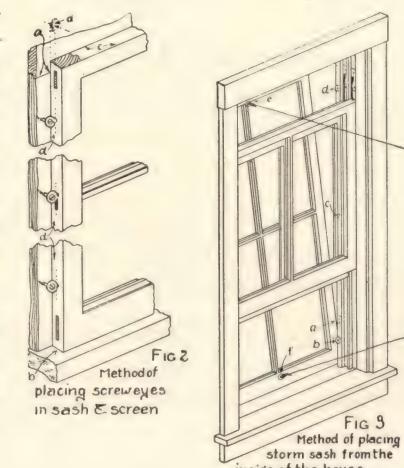
There are different kinds of window screens, adjustable, removable and stationary. Many prefer the latter type, and the variety known as 'over all,' which entirely covers the window opening and permits the free movement of the sash, but usually prevents the use of blinds. To reduce the labor of the semiannual change, these should be made of the same outside dimensions as the storm sash, and screw eyes of the same size of those in the sash placed in the edge of the screen, and in such position that each eye coincides with the hole in the casing. The same screws and the same set of holes may thus be used for both the screens and the storm sash. If, after a few years the holes become worn, screws of the same size wire but one-quarter inch longer will restore their usefulness. By continuing this method the same holes may be used indefinitely, though it may be necessary in time to plug them and bore new ones. Thus there will be no empty, unsightly holes, for the only holes will have screws in them.

An important part of this method is the marking for identification; the method commonly used by carpenters is perfectly satisfactory. This consists of making the Roman numerals conspicuously upon the edge of the window casing as at *a* of Fig. 3, and the same numerals upon about the same place of the storm sash and of the screen. The figures are made with a half-inch chisel struck smartly with a mallet, which will make cuts so deep that they will not be covered by repeated paintings.

Often the problem of fastening storm sash and over-all screens upon second story or higher windows involves the use of a ladder and considerable risk, but it is perfectly feasible to put them on from the inside of the room. The sash and screen should be fitted as described. Place screw eyes in the inner edge of the outside casing as shown at *b*, *c*, and *d* of Fig. 3, being sure that (Continued on page 182)



Storm and screen doors made interchangeable by placing half butt *a* upon each. FIG 4



Loose Joint Butt FIG 5

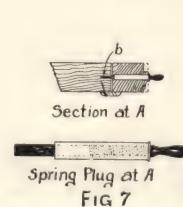
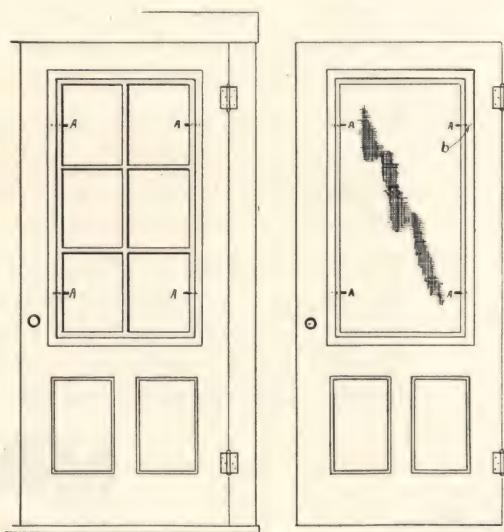


FIG 7



Outside door with interchangeable sash & screen. FIG 6



*Lovely colors  
and silky texture—  
the charm of Scranton  
Lustre-Bedspreads*

HERE are the most fascinating new spreads from the famous Scranton looms. They are Lustre-Bedspreads—delightfully silky in effect and very beautiful in their soft, harmonious colors. They come in broad stripes of blue, rose or gold which conform with almost any color scheme, and are of the crinkly texture that is so much in vogue. Being easily and safely washed, they can be kept as fresh and inviting as newly laundered sheets. In addition to these artificial-silk-and-cotton spreads, Scranton makes a charming variety of other kinds.

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Fill out and mail the coupon for booklets, "New Outlooks for Every Home" and "Scranton Bedspreads." If you have an unusual problem in curtaining, write our Service Department about it.



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# THE EIGHT FORTY-FIVE

*Extracts from the Diary of John Skinner, a Commuter*

BY ROBERT M. GAY

SKETCHES BY WALLIS E. HOWE

## August 1

A red-letter day, because we began digging our cellar. I mean that Mr. Murphy, the contractor, began, or, rather, that Mr. Murphy's men began, for I have never yet caught Mr. Murphy doing any work. He never in his life, so far as I know, has done any work, but he always has shown genius in persuading others to work for him — ever since when, at the age of six, he organized a news-boys' union and permitted other boys to sell papers for him. He told me his entire history, while we sat on a log and watched his slaves breaking ground with a plough.

It all began with his telling me how much he admired Jane. I knew that Jane had been pulling his leg, but did not realize how scientifically she had done it, until he told me that she was a fine woman. I had declared at breakfast that it was a shame the way she soft-soaped Mr. Murphy, but she had only smiled enigmatically. Her interest in his seven children and three grand-children was sudden and profound, but to me it did n't ring true; and yet within a day he was bringing her boxes of gooseberries from his garden. He has set his heart on getting us into our new house by Christmas, and he drives his minions (mostly Italians) with barbaric whoops and yells from his log, which is decayed enough to be comfortable.

Jane is Machiavellian, but she has met her match in Mr. Kilby, the architect. Mr. Kilby is the incarnation of Tact, which has been defined as the oil that lubricates the social machinery. He has his oil-can always with him, and to watch him work is a study in social engineering. His plans provide for separate living-room and dining-room, but Jane and I had recently seen Jack Kirchwey's house, in which they are one big room, and had set our hearts on that arrangement. Mr. Kilby did not refuse or even object. He never objects. He simply talks, quietly, pleasantly, intermittently. But when he was through on this occasion, we saw that our idea was almost silly, and had agreed upon a breakfast alcove between the kitchen and the dining-room, with folding table and settles, a casement window, and a box of flowering plants. Charmed by his eloquence, we already felt the soft south wind stealing in, perfumed by the flowers in the box, while we sat eating our breakfast bacon and looking forth upon our rear lot, with the clump of pin oaks spreading umbrageously. It was only some hours later that we realized that in all our negotiations with Mr. Kilby he had always placidly done as he pleased. And yet Jane thinks up a new idea, which she calls thrilling, every day and, until she sees Mr. Kilby, is sure she can persuade him to adopt it. To watch her applying her oil-can to him and to watch him reciprocating, in a kind of oleaginous fencing-match, is a spectacle I never tire of. But I always know how it will end. If Jane has thought of a clothes closet which will alter the shape of the upper hall, she obtains an ironing-board cabinet in the kitchen; if she has dreamt of a fireplace in the guestroom, which would necessitate the building of a separate flue, she receives a window seat with a mouse-and-moth-proof clothes chest under it. But she admits Mr. Kilby is always right.

## August 10

Jane and I have fallen into the habit of visiting new houses, to get ideas for our own. If the agent is about, we explain that we have no intention of buying; but he never believes us, even though we tell him that we are building. He is usually a young man of confidential manner,

very natty in dress, and carefully instructed in 'selling points.' 'Combination gas-range and fireless cooker,' he says, incidentally, as we pass through the kitchen, or 'fireplace damper, operated from the outside,' as we are about to leave the living-room; and, just to please him, I always open all the doors of the gas-range and turn the handle of the fireplace damper. This makes him feel that his salesmanship is effective. 'You know, I warned you,' I say, meanwhile, 'that I am not a prospect.' A prospect in his language means a prospective purchaser or, perhaps, an easy mark. 'That's all right, that's all right, Mr. Er-r-r, — oh, yes, Mr. Skinner. Delighted to show you about. Now, Mrs. Skinner, here is something the ladies are always interested in. What do you think of that for a closet?' Poor, earnest, optimistic young man. I fear that this practice of ours is hardly moral.

## August 12

To-day Jane and I went to look at some 'small houses for people of moderate means,' and discovered that they are priced at from \$35,000 to \$75,000. They certainly were ducky, as Jane said, but no prettier than ours will be, which will cost \$15,000. But from them she brought away enough wrinkles and kinks to keep Mr. Kilby tactful for two weeks to come. I have decided to discourage these excursions. We have already adopted so many conveniences that I am afraid our house will be too perfect. 'Jane,' I said to-night, 'if we don't look out, we'll be like the man in the old story who had so many mechanical devices in his house that all he had to do was lie in bed and press buttons. You remember that after a day or two he found even pressing buttons so much of an effort that he had to hire a man to press them for him. Let's leave a few things to do after we've moved in.' 'Yes,' said she, 'I've been thinking of that myself. I suspect that one great danger in building a house is that it will be too finished to be interesting. We want a house that will grow with us and will gradually take on the impress of our personality.' And she preached a very neat little sermon on domesticity, which I found quite edifying. But half an hour later, looking over a magazine, she suddenly exclaimed, 'Here's an idea! We must have this! Open-front drawers in the linen closet!'

## August 17

The cellar is all dug and the concrete work has begun. For two weeks past we have talked nothing but HOUSE. 'John,' says Jane, at breakfast, 'a cold-closet in the cellar!' 'That's so,' I respond. 'Where shall we put it? Make a note of that, to ask Kilby.' And then we draw plans of the cellar and discuss them until I leave on the eight forty-five. 'Jane,' I exclaim at dinner 'an ash-chute for the fireplaces! Is it in the plans? We must ask Kilby.' Even Mandy is in a state of excitement over the house and goes out of her way towards home to see how matters are progressing. To-night, at dinner, after listening to our discussions as she waited on table, she cleared her throat politely and said, 'Scuse me fo' speakin' up, Mr. Skinner, but how many rooms has yo' got in dat house?' 'Seven,' said I, 'with two unfinished in the attic.' 'Mmm,' she responded, and went into the kitchen. 'Why do you ask, Mandy?' I inquired when she reappeared. 'Dinin'-room, settin'-room, kitchen, pantry,' said she; 'baf-room, yo' workroom, bedroom, guestroom. Hmm.' 'Well?' asked Jane. 'I

was jest meditatin', mam,' said she, and went into the kitchen again. 'What's she thinking about?' asked Jane. 'Give her time, give her time,' I advised. 'Do you think we ought to have more rooms, Mandy?' I asked when she came back. 'I was jest wonderin',' said she, rolling her eyes solemnly at Jane, 'wha yo' playroom?' 'What on earth do I want with a playroom?' asked Jane, laughing. But Mandy only became still more solemn and stalked out into the kitchen.

## August 24

I spent an hour with Mr. Murphy on his log this evening. The men had left off work, but he was resting. (Continued on page 183)



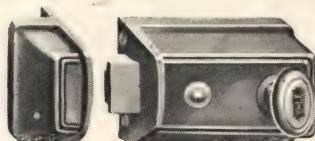
Mr. Kilby is the incarnation of Tact



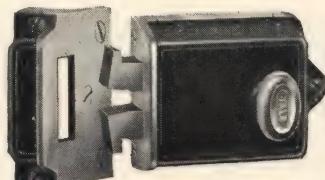
We sat on a log and watched his slaves

TRADE **YALE** MARK

stands between your home and



Yale 44 Automatic  
with the double throw



Yale No. 92 Guard Lock  
with the hook-bolts



Yale No. 10 Guard Lock  
with heavy steel bar



THE burglar stays outside! He can't pass and he knows it. Or if he hasn't yet learned, he soon finds out. There's a lock behind that door he can't force, fool, or foil.

His smashing attack or his light fingered ingenuity gets him—nowhere. It isn't merely the amount of metal in the lock. It's the skill of the Yale workmen who have built into that lock the mechanism that bars his passage.

You'll feel better when every en-

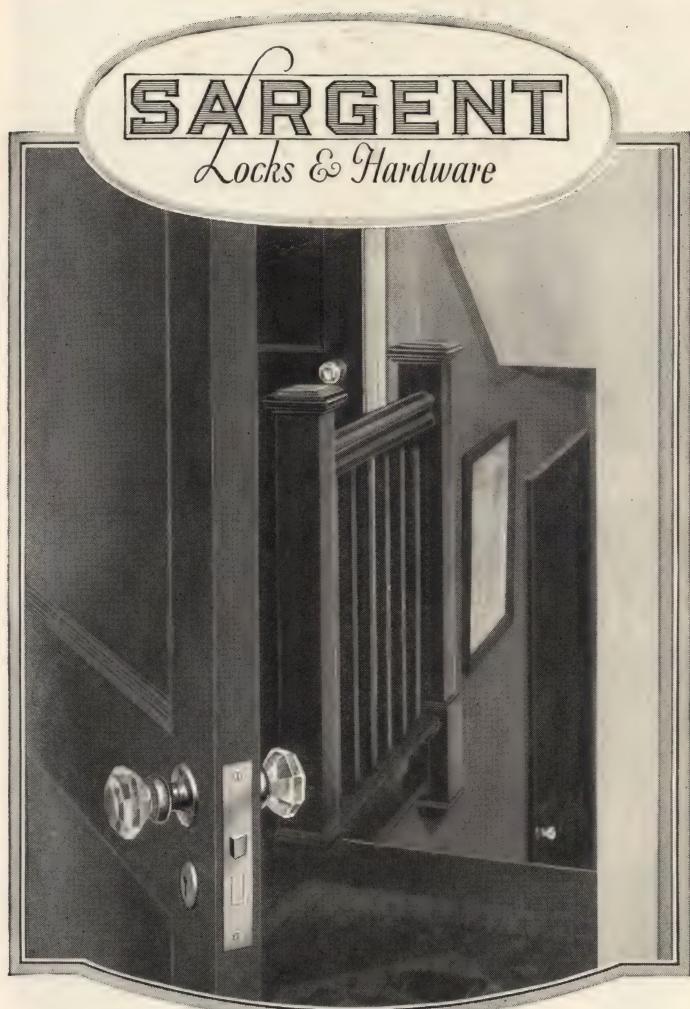
trance of yours is barred by a Yale Guard Lock. Ask your hardware dealer to show you the Yale steel-bar lock No. 10, or the Yale hook-bolt lock No. 92. Or, the Yale 44 Automatic—the lock that automatically deadbolts your door and never forgets. A closed door is a deadbolted door with a Yale 44 on the job.

There is only one manufacturer of Yale Locks and Keys. The Mark **YALE** means the name of the maker.

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**YALE MADE IS YALE MARKED**



## Distinctive knobs of glass to serve the growing vogue

IN THE clear sparkle and pleasing proportions of Sargent glass knobs is lasting beauty. The highly polished and easily cleaned glass is the finest that can be made. It is cut or pressed, as desired, in a wide variety of shapes. The metal attachments are of solid, time-resisting brass or bronze. They connect with Sargent lock and latch mechanism which is unsurpassed for ease of operation and length of service.

SARGENT & COMPANY, *Hardware Manufacturers*  
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There are also Sargent glass knobs in sizes and styles appropriate to Colonial furniture and for drawers or cupboard doors.

Use Sargent knobs, handles, escutcheons and companion pieces throughout your new home. Write for the Colonial Book, which illustrates glass knob sets and hardware of the period, or the Book of Designs, if interested in other patterns—and select Sargent Hardware with your architect.



SARGENT  
DAY AND NIGHT  
LATCHES

While these handy latches are most extensively used for extra security on the entrance doors of homes, apartments, stores and offices, they also can be used on closet and cellar doors or any interior door that you would make absolutely secure. An exclusive feature is the push-button stop to deadlock the bolt or hold it back as desired.



## THE CURIOSITY BOX

WE are glad to receive from our readers letters which contain definite information about ingenious devices or helpful discoveries about the house, its planning, its equipment, its running, or its grounds and gardens. For such material as we can use in this column we will pay from one to three dollars. Material not accepted will not be returned unless accompanied by a stamped envelope.

FROM the many ideas which have been submitted since we first mentioned renovated washstands we have chosen the following as being the most unusual. It was contributed by J. J. B., of Iowa, and reads as follows:

It's a tea-cart 'for a' that! After serving many years as Grandmother's bedside table, and many more as an exile 'up garret' our little table now appears in the family circle as a tea cart. You have all seen, or very likely possessed, its prototype, I am sure, one of those quaint affairs with one drawer, turned legs, and a rod on either side where towels hung when it was in its prime. These little rods suggested the tea-cart to me for they looked so like the handles of a real tea-cart. So with casters on two legs and wheels on the other two, a shelf underneath, and a coat of enamel paint to match your breakfast set, or a coat of stain to match your dark furniture, you, too, may have an inexpensive and attractive tea wagon.

\*\*\*

HOW many times people who dwell in small city apartments have wished they could find some easy way to brighten some of the small rooms which are apt to look dark unless they are specially well decorated and arranged. Mrs. G. F. H., of New York, has discovered a delightful way to secure a colorful effect which is so simple that it is within the reach of anyone, and so effective that it will be sure to improve the appearance of any room. She says:

In small apartments one often feels the need of more light and cheer, particularly on the darkest side of the room. A tapestry is out of the question for most people of average means, and would be too large and heavy for most rooms even if it were within reach, but we may all turn to lovely and appropriate substitutes in the form of gaily-colored, heavy-weight cretonnes or chintzes. By careful selection you may find the most fascinating patterns, out of the ordinary in both design and color, and heavy enough to hang flat without curling, or wrinkling. The upper and lower edges of these hangings may be bound with linen tape of harmonizing or matching color. This tape may be wide enough to make a tube into which a window-shade stick may be slipped, and which will do much to hold the material in shape. With the use of interesting materials we may carry light into dark spaces, or 'tie together' (that phrase

Hang Your Shoes on a

# Nealway Closet Shoe-Rack

Fastens on inside of closet door. When the door is opened, your shoes are out in plain sight. Keeps shoes off the floor—safe from being stepped on. Does away with picking up shoes when sweeping. Takes up no extra room.

Get a set today for each of your closet doors

At Your Dealer's or mailed postpaid:

Black Enamel, Nickel or Bronze: set of three, \$4.50; pair, \$3.00; one, \$1.50

Hand Painted floral designs on black enamel: set of three, \$6.00; pair, \$4.00; one, \$2.00

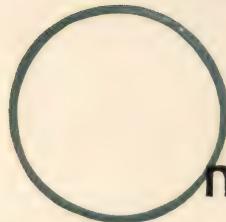
2 widths: 20 and 24 inches

West of Rockies and Canada, 10c extra per rack

NEATWAY CO., 117-B West Larned St.  
Detroit, Michigan



Painted for the A. R. Co. by Joseph B. Platt; © ARCO, 1924



# Only the very rich can afford a cheap boiler!

IF YOUR INCOME is so large that it hurts, then by all means buy a cheap heating plant. It will consume coal the way a hungry boy at a Sunday-school picnic consumes ice-cream, but what do you care?

But if you have a real pride in getting the most for what you spend, you can't afford to be without the IDEAL TYPE A—not even if you have to take out your old-fashioned heating plant.

For the IDEAL TYPE A is so thrifty that it pays for itself in the fuel it saves. And being handsome as a limousine, it will enable you to dress up your cellar.

Send for the very handsome book that tells the story. A card to the address below will bring your copy at once.

"Beauty is as beauty does," says the proverb, referring very nicely to the IDEAL Type A. For with all its good looks it works harder than a common boiler and pays for itself in the fuel it saves. Send for the beautifully illustrated book that gives all the facts.



IDEAL TYPE A  
the finest boiler in  
the world and the  
least expensive.

**IDEAL BOILERS**  
COAL · OIL · GAS  
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CRANE BEAUTY IN THE OPEN; CRANE QUALITY IN ALL HIDDEN FITTINGS

When you find the name CRANE on a valve, fitting or other hidden link in the plumbing or heating system of your home, it is your bond of faithful and lasting service.

The design and manufacture of these obscure units are governed by the same knowledge and thoughtful care which give to Crane bathroom and kitchen fixtures their *balanced* comfort, convenience, quality and charm.

For creating plumbing and heating essentials for simple or luxurious homes, Crane engineers have a fund of experience gained in supplying like necessities for countless finer residences, apartments, clubs and hotels.

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Globe Valve No. 1B Radiator Valve No. 231

beloved of the professional decorator) an otherwise divided room. I have in mind a room where a most charming and individual arrangement was made of a group consisting of a spinet desk, a comfortable chair, and a lamp against a background of a gay chintz with orange and golden shades with touches of dark brown and black in it. The hanging brought all the pieces of furniture into harmonious relationship, and was really the making of the room.

\* \* \*

THREE novel ideas for helpful household devices have been sent to this department by L. H. A., of Kentucky. This is the first one: —

Once upon a time I visited an old lady who owned a number of handsome vases, many of which had graced her mother's home. My curiosity as to how these antiques had survived playful children, vandal housemaids, and other destroyers, prompted a question. For reply she reached for a particularly slender specimen of Dresden, and as she turned it upside down there poured into her lap a handful of bird shot. If the vase was used for flowers the shot was easily cleaned by putting it into the kitchen strainer and holding it under the hot water faucet and when dry returning it to the vase. Needless to say this applies only to opaque vases.

\* \* \*

THE second suggestion will be helpful to many housekeepers, we feel sure. It runs as follows: —

I always keep in writing the exact dimensions of my rooms, length, breadth, height of ceiling, number and measurements of doors, and width of fireplace and mantel. Anything like tiles, rugs, and the like, not practical to sample, may be matched with a few brushfuls of water or oil colors, and attached to the measurement card. Small samples of hangings and any fabric used in the room accompany these specifications. When you are your own decorator this plan greatly facilitates shopping, saving annoyance to yourself and to the tradesman who has to listen to vague directions very often. Only an artist can carry a shade in mind. Always ask to see materials in good daylight.

\* \* \*

THIS is the third suggestion: —

On the lower corner of my picture frames I screw small rubber-headed screws, procurable in any rubber store. As they are very small they do not show, and they prevent picture frames from defacing the wall when carelessly handled in cleaning. They also prevent a great deal of dust from accumulating, as the lower edge of the frame is kept from contact with the wall.

\* \* \*

MRS. C. S. M., of Indiana, has found an easy solution of the dreaded laundering of curtains which she hopes will be helpful to the co-readers of the *House Beautiful*. This is it: —

I was dreading the laundering and re-hanging of the curtains in my living-room and dining-room which are all made from the same material — silk grenadine — and the curtains on the French doors, of which there are three sets, needed to be done, too. The latter are all fastened at the top and bottom. I have discovered that by hanging them while they are still wet they stretch taut, thus preventing shrinkage and saving ironing, for they dry smoothly, and the fullness comes in just the right places. This method has proved to be a time-saver, and is a much easier, more convenient, way to do this necessary job than any we had discovered before.

# How to Prolong the Life of Your Linoleum



## JOHNSON'S LIQUID WAX

Your linoleum and hardwood floors will look better, clean easier and last longer if you polish them occasionally with Johnson's Liquid Wax. It will make them beautiful — easy to care for — they won't be slippery — and will not heel print. It is endorsed by all the leading manufacturers of linoleum.

### The Ideal Furniture Polish

Johnson's Liquid Wax cleans, polishes, preserves and protects — all in one operation. It rejuvenates varnish and gives a delightful air of immaculate cleanliness wherever used. Imparts a beautiful, dry, glass-like polish which will not gather dust and lint or show finger prints. Johnson's Liquid Wax takes all the drudgery from dusting. It is easy to apply and polish.

### \$4.90 Floor Polishing Outfit — \$3.50

This Offer Consists of

1—Johnson Weighted Polishing Brush .....	\$3.50
1—Pint Johnson's Liquid Wax .....	.75
for polishing linoleum, floors and furniture	
1—Pint Johnson's Kleen Floor .....	.40
for cleaning floors before waxing	
1—Johnson Book on Home Beautifying .....	.25

A Saving of \$1.40!

\$4.90

This offer is good at department, drug, grocery, hardware and paint stores. If your dealer cannot furnish the outfit, mail your order and \$3.50 direct to us. Use coupon below.

Ask for a FREE copy of the Johnson Book on Home Beautifying at Best Paint or Hardware stores in your neighborhood. Or mail us 10c to cover postage and wrapping.



### THIS COUPON IS WORTH \$1.40

S. C. JOHNSON & SON, Dept. H. B. 8, RACINE, WIS.

I am enclosing \$3.50 for which please send me, postpaid, your special \$4.90 Floor Polishing Outfit.

My Dealer is .....

My Name .....

My Address .....

City and State .....



## AiR-Way Lets the Outdoors In —or Keeps the Outdoors Out

When the weather is warm and pleasant, sun rooms, sleeping porches and other rooms equipped with *AiR-Way Multifold Window Hardware* may instantly be thrown open to the benefits of sunshine and fresh air.

And when winter comes, or sudden summer rains descend, these same rooms are quickly and securely sealed against the weather. The owner of a porch installation writes: "Now, when it rains, we have an enclosed room. And on pleasant days we have an open porch. While in winter we have a room which is easily kept warm."



## Multifold Window Hardware



*Don't think of building or remodeling without first investigating the many advantages of AiR-Way hardware. Write today for your copy of Catalog L-4, which tells all about it. Most hardware and lumber dealers carry AiR-Way hardware.*

either lets the outdoors in — or keeps the outdoors out. When open, *AiR-Way* provides an opening the full width and depth of the window frame. When closed, it is absolutely weather-tight and rattle-proof. And it operates without interference from either screens or drapes.

*AiR-Way* is by far the most perfect enclosure for sun rooms and sleeping porches. It also is ideal for bed rooms, living rooms, dining rooms and kitchens. Old-fashioned double-hung windows may easily be replaced with *AiR-Way*.

*Exclusive manufacturers of "Slidetite" — the original sliding-folding garage door hardware*



## BOOKCASES AS AN INTEGRAL PART OF INTERIOR ARCHITECTURE

(Continued from page 123)

friends to put books we read and love behind doors, even doors with glass panels—but doors nevertheless—which separate them in any degree from us. It is a sanitary arrangement, no doubt, but has it anything else in its favor? The inestimable intimacy that is gained from close, uncovered contact with our books seems quite lost. Just to be able to reach out and lay a hand on *David Copperfield* — that first edition of Keats that took our last dollar at the auction — or *What Every Woman Knows* — carries with it a friendliness and healthy pleasure that no germ can undermine.

If you must have doors, they can be of the single, barn-door type; or curtains hung on a rod, the material matching or happily contrasting your window hangings; or a pair of very simple glazed doors. But in each case you sacrifice the decorative value of your books, if nothing more.

Adjustable shelves are the most satisfactory. They accommodate all types of bindings, from the heavy volume to the pocket edition. Also by the use of adjustable shelves, carefully spaced, we achieve a solid mass for our tapestry of books and this effect is impossible with fixed shelves where little or much space occurs between the tops of the books and the bottoms of the shelves.

For the shelves themselves, a straight edge or a very shallow round is best and the boards for the shelves should be as thin as possible.  $\frac{3}{8}$ " or  $\frac{1}{2}$ ", or at the greatest  $1\frac{1}{8}$ " thick makes for the perfect pattern of your 'tapestry.'

The detail of built-in cases should be similar to the detail of the room. Usually such detail calls for smaller or finer treatment than the detail of the room itself, although they may be identical and yet in good taste, if the cases themselves are of ample proportions.

Let the finish of your cases correspond to the finish of the woodwork of your room. Too much stress cannot be laid on this point. The matching of material, color, and finish goes a long way toward perfect harmony and dignity of the ensemble.

Your house as a whole can be right only in so far as each room in it tends toward a perfect unit. And each room of this unit can be helpful in attaining the perfect only if its details — its windows, doors, mantel, bookcases — are thoughtfully planned and carefully developed. And perhaps your bookcases will form or transform the dignity and home quality of your room more than any single feature. Treat them with genuine understanding: your reward will be permanent and plentiful.

## COLLECTING IN PRINT

(Continued from page 124)

Cromwell and Chippendale chairs, oval Sheraton tables, oak chests (even if decrepit) grandfather's clocks, Sheffield candlesticks, dressers and pewter dishcovers, and marvel

Pay As You Use It  
Now Liberal Terms

Good news  
for small home owners



## Now—modern oil heat at a new low price

No more expensive coal piles—no wasteful, dirty ashes—no getting up at daybreak to start the furnace—mail the coupon NOW!

**N**OW comes a special oil-burner for small homes—at a new low price within reach of all. And terms so low you pay for it almost with what you save from coal.

Today oil has revolutionized the old problem of heating the house.

Oil banishes the uncertainty, the dirt and bother, of the coal furnace. And gives cleanliness and uniform heat all over the house, all the time. No coal to heave, no ash to handle. *No soot and smoke.*

### YOU asked for this

Seven years ago we perfected Kleen-Heat, the oil-burner that goes right into your furnace. It was an instantaneous success. Today thousands of large homes and buildings are heated this way. We followed this with another type of oil-burner for different types of buildings. It, too, scored a tremendous success.

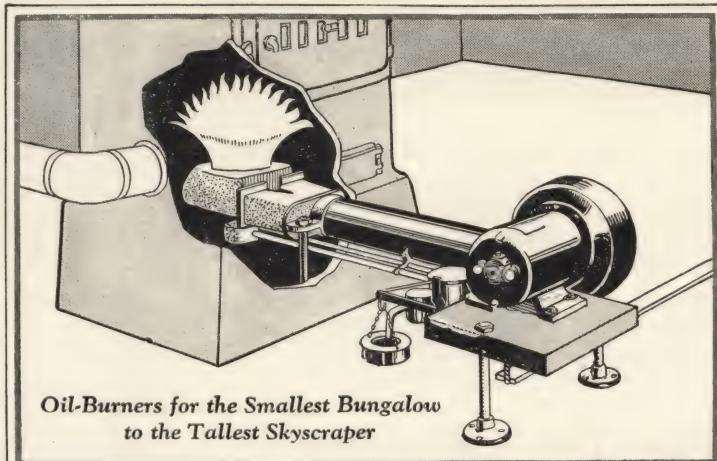
But the demand for an oil-burner for small homes—six and eight rooms, bungalows, two-apartment houses—was instantaneous. Small home owners asked us why we did not build an oil-burner they could use.

So Kleen-Heat engineers began designing and experimenting with a new-type oil-burner for YOU. And this is the result.

### Terms to suit all

This new oil-burner has been installed in thousands of smaller homes. And users everywhere are loud in praise of it. So now, thoroughly proved and guaranteed, it is being offered at new low prices, with terms within the reach of all.

It will be installed for a small down payment and as low as \$25 a month. You probably pay \$15 a month for a furnace man, and \$3 a month for ash removal. That's \$18 a month. If you do this work yourself, surely your own time is just as valuable.



This you save—this \$18 a month toward the \$25 a month that buys this marvelous oil-burner. So for only about 25c a day actually, you can know the freedom and independence, the cleanliness and economy of oil.

### Here's how it works

When cold weather begins, you set the thermostat in your living room to the temperature you wish to keep your house. The thermostat automatically controls the flow of oil into the oil-burner. And thus the temperature never varies all over the house, day or night.

If the weather turns warm, this new oil-burner automatically "banks" itself to maintain the temperature you want. If there is a cold snap, extra heat is supplied to counteract it. It does your thinking for you.

Doctors say that even, unvarying house heat is a most important health factor. That uneven heat, as caused by eccentric old-fashioned furnaces, is the common cause of winter ailments, colds, etc.

### Now get the book—Send coupon for facts, TODAY

Now no more turning out at dawn to start the furnace for the day. No last minute trip to the basement at night. No fear of the fire dying while you're away from home. No more furnace work for your wife. You, too, can have this priceless convenience: reliable heat under all circumstances.

Now is the time to install this new oil burner. Now, while the coal bin is empty. Put the coal money into the down payment. Let the other payments come from savings.

Find out more about this new oil-burner. See it in our salesroom. Send the coupon for book on Oil Heating, and information about terms and prices.

### Mail the coupon today—get the facts

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208 South La Salle St., Chicago, Ill. (Check one)

Please send free book on oil heating . . . . .   
Without obligation, send your engineer to  
examine my present heating plant . . . . .

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**Kleen-Heat**  
Automatic Oil Burning Systems



**T**HREE is no more appropriate and attractive roofing material for the Old English type of home than Tudor Stone, a natural product from our Slate quarries in Vermont. Each roof is especially planned by us in conjunction with the architect, and thus harmony in

color, texture and design is assured.

Our Architects' Service Department, under the personal direction of Mr. Walter McQuade—a practicing architect—will gladly cooperate with you and your architect in planning a Tudor Stone Roof.

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Quarries and Main Office: West Pawlet, Vermont

BOSTON

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with me how in the world he did it on a hundred and fifty pounds a year, out of which he must buy bread and meat and the services of a cook housekeeper. (Looking a little further on I observe that his father did advance him another hundred and fifty, but even then! I only hope a like good fortune will be mine next summer in England.)

Or perhaps you will join in the blithe adventures of Tricotrin in Leonard Merrick's *While Paris Laughed*. The chapter 'Antiques and Amoretti' makes very pleasant reading; it has a pretty, slender little plot, and an appropriate environment. I cannot imagine anybody who loves old things, or Paris, or both, not enjoying it. Some day I hope to find this small shop on the Rue Chaussée d'Antin. Not that I ever expect to buy anything there; for it is on the right bank, and the prices Mr. Merrick quotes are quite beyond my modest purse.

Nor shall I shop with George Moore's *Evelyn Innes*, a most expensive lady, indeed. First and last, it is a musical novel, but there are minor collecting cadences; she lived 'amid chintz and eighteenth-century inlaid and painted tables'; with Boucher drawings bidden in at Christie's — for Sir Owen, Evelyn's lover is a connoisseur of distinction — Aubusson carpets, and cabinets filled with old Worcester and Battersea china. Together Evelyn and Owen look 'at a satinwood Sheraton sideboard, most nobly designed, deeply curved, with the vases, the pointed urns, also in satinwood, on either side.' Together they pick up Queen Anne silver at a small suburban shop; they spend 'long mornings seeking a real Sheraton sofa, with six or eight chairs to match. For a long time they were unfortunate, but they happened upon two sofas, certainly of the period, probably made by Sheraton himself. A hundred and twenty years had given a beautiful lustre to the satinwood and to the painted garlands of flowers and the woven cane had attained a rich brown and gold; and the chairs that went with the sofa were works of art, so happy were the proportions of their thin legs and backs, and in the middle of the backs the circle of harmonious cane was in exquisite proportion.' I could n't resist quoting it for you; it is so lovely; written by an artist in words, a connoisseur of all that is best in furniture.

I sometimes ask myself if the beauty of their backgrounds is n't one reason why I enjoy English so much more than American novels. Archibald Marshall, particularly in his earlier work, is entrancing. *The Old Order Changeth* opens with an auction so resplendent that the reading collector drops his book despairingly because he cannot be there, too; then picks it up again, for the golden words are too fair to miss. And the influence of this auction runs through the story almost until the last pages; upon the results of the sale hangs a good part of the plot. Then *The Squire's Daughter* and *The Eldest Son* — both of which I prefer as novels to *The Old Order Changeth* — are full of agreeable paragraphs for the collector's reading. Archibald Marshall as well as George Moore, as potential interior decorators, measure almost, not quite, up to the lofty perfec-

## Furniture Unfinished or Decorated to Order

This Secretary Desk, unfinished . . . . \$55.00  
High Back Arm Chair " . . . . 15.00  
Table with Book Trough " . . . . 20.00  
Candle Sticks (per pair) " . . . . 2.50

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## EVERY KITCHEN DESERVES A GOOD SINK

What woman would not choose this beautiful Kohler sink?—for its roomy double drainboards; its back to protect the wall from spotting; its unbroken expanse of sanitary white enamel, as easy to clean as a saucer; its height, adjustable to *her* height?

Here, really, is a wonderful sink; a wonderful work-saver and strain-saver. A little large, perhaps, for a kitchenette? No matter, there are other Kohler sinks, and one of them was built to fit your kitchen.

Kohler kitchen sinks are just as fine in every way as the Kohler

fixtures that you find in the best-appointed bathrooms. There is only one Kohler quality, and that is marked for your protection by the name "Kohler," unobtrusively fused into the snow-white, durable enamel—pride-mark of a firm half a century old.

Kohler Ware is not more expensive than any other ware that you would care to consider. It is sold everywhere by the best class of plumbing dealer. The Kohler booklet, which we will gladly send, will tell you more about this good ware.

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# Eternit Asbestos Shingles exhaust the meaning of "economical"

WHETHER you are now building a home or planning one; whether you are about to replace a worn-out roof or will soon face that necessity—before you O. K. an estimate or spend a dollar—investigate Eternit Asbestos Shingles.

Roofing engineers are agreed that the asbestos shingle is the greatest forward step in roofing ever effected. It is fire-proof, water-proof, lays well, lasts.

Freely admitting the excellence of every asbestos shingle on the market, we offer Eternit Asbestos Shingles as the biggest forward step in asbestos shingles ever developed.

In the making of asbestos shingles, asbestos is the binder which holds the other materials together. It is of paramount importance. Eternit Shingles are made with South African asbestos—known to authorities as the best in the

world. Its long, rough, tough fibres, when fabricated into shingles, knit and twist together into an inseparable mass.

Eternit Asbestos Shingles are built up in layers, one layer of intertwined asbestos, impregnated with cement, on top of another. These, under terrific hydraulic pressure, are compressed into one solid, composite structure far superior to the product of the moulded process. Every Eternit Asbestos Shingle is seasoned three months before being shipped.

Eternit Asbestos Shingles have every element of eternity in their materials and construction. They will not warp or chip. The frosts of a hundred bitter winters will not crack them. Laid with copper nails, they will defy the rav-

ages of time and elements indefinitely.

Eternit Asbestos Shingles are unusually beautiful. Their natural gray, Indian red or blue-black makes the whole exterior attractive, warm colored and artistic—giving that air of solid permanence you want your house to convey.

Most interesting of all, an Eternit Asbestos Shingle roof, first cost and everlasting durability considered, exhausts the meaning of "economical."

Before you O. K. an estimate or spend a dollar on your roof, write to us for full information about Eternit Asbestos Shingles. American Insulation Co., Roberts Avenue and Stokley Street, Philadelphia, Pa.



Eternit Asbestos Shingles are also made in this standard shape which gives the simpler effect desired by many.

# Eternit

ASBESTOS SHINGLES

Make your first roof last

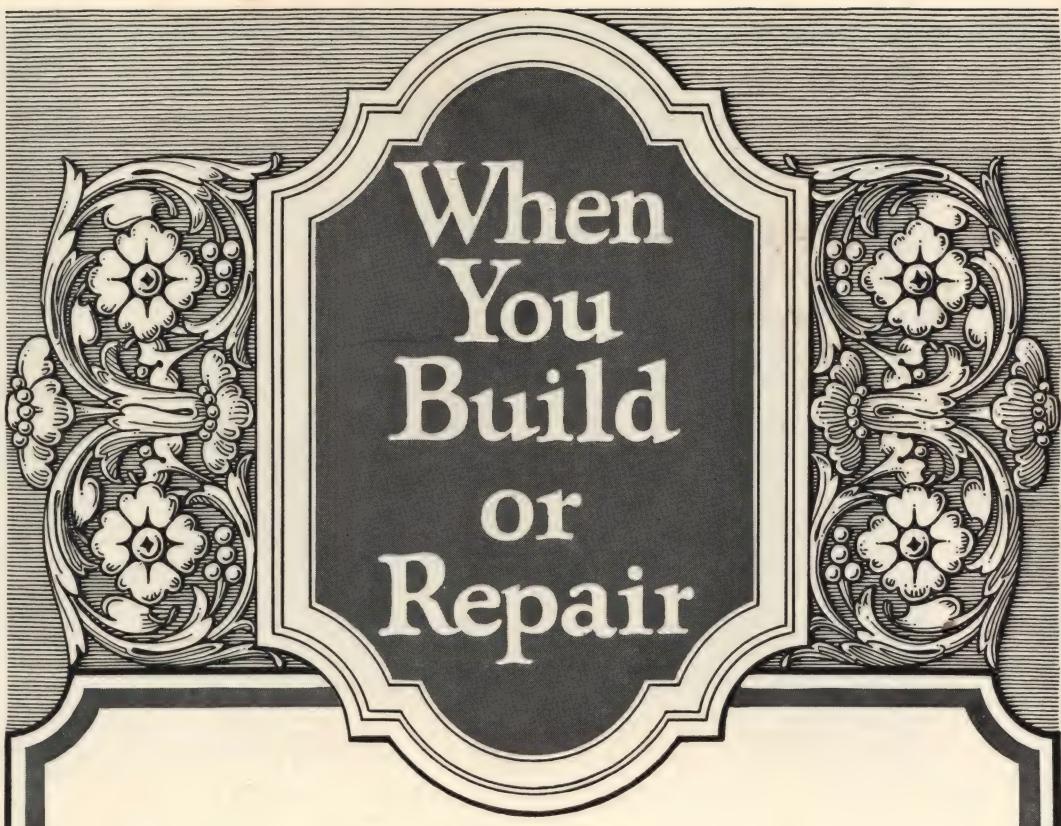
tion of Anne Douglas Sedgwick in *The White Pagoda*.

For that is superb; a subtle, delicious, delicate study; an intricate weaving of personalities and old furniture which again I will not mar by an attempted half-telling. Both Cicely Waterlow and her lovely drawing-room in its various dresses are equal heroines. Read it; do! You'll be charmed; maybe, even inspired as I was, to fresh efforts in the pursuit of beauty.

There's a certain enthusiastic kinship of souls between Cicely and Mrs. Gracedew in Henry James's *Covering End*. The background is different, for this is a Gothic-roofed, fifteenth century English country house, 'magnificent and shabby,' but, somehow, I think you'll see the alikeness in both women's ready perception of fineness. Mrs. Gracedew is the more vehement; she dashes in triumphantly with a boughpot of old Chelsea in her hand, and the announcement on her eager lips that she has just found it 'in the pew-opener's best bedroom; on the old chest of drawers, you know—with those ducks of brass handles. I've got the handles, too—I mean the whole thing; and the brass fender and fire irons, and the chair her grandmother died in.' And James with his emotional, breathless conversation dashes after her so rapidly that I am confused. As I always am when I read his books, excepting, of course, *Daisy Miller* and *Watch and Ward*, and, it may be, *The Bostonians* which, at nineteen, did n't bewilder, but did enrage me, with the heady, intemperate rage of youth that nineteen can feel, you know.

James is an American, but then his influences are largely English, and the story of *Covering End* naturally enough is laid in England. Shall we see what America can do? Years ago, nearly twenty, to be exact, Harry Leon Wilson wrote a very engaging book, *The Boss of Little Arcady*, which contains two chapters delightful to any collector, *A Catastrophe in Furniture*, and *Little Arcady is Grievously Shaken*. I commend them both to your attention. They may make you shed bitter tears, but the tears will be tears of envy, *rage* that you could not have been at that marvelous sale where a set of ball-and-claw Chippendale chairs brought only three hundred dollars; a hooded highboy and five mahogany side chairs (had they Dutch feet, do you suppose?) but a trifling eighty dollars more. Still, it is only fair to remind you that prices were much lower then than now, and that what is an impossibility to-day would have been highly probable in that blessed, inexpensive time.

But, involuntarily, I find myself turning again to English books; England has been a country of connoisseurs for centuries longer than America, and collecting is mirrored in her literature. True, I can think of two other American books of this type: *The Chippendale Romance*, by Eben Howard Gay, which I can describe by saying that it is a complete blending of the three D's that a book should never be: Dull, Dismal and Didactic; even the superb illustrations cannot redeem it. The other is William Frederick Dix's *The Face in the Girandole*, a modest, agreeable little tale quite deserving of the few hours that you need give to its reading. But it is not to be compared



## Give heed to hardware

THE only reason some homes are hardware-poor is lack of forethought. Little temporary frills are added to the house as it progresses and then disappointment dawns upon the owner when he finds his hardware fund depleted. The use of poor hardware is never intentional—it just happens.

Don't let it happen to you. The preventive is simple. To guard against this mishap consult the hardware merchant early in the process of building. He will give you information about McKinney Hinges and other hardware. He will show you the many finishes and calculate costs. Then select your hardware and secure your selection by laying aside adequate funds.

\* \* \* \* \*

It is McKinney's desire to contribute to the success of your home in every way possible. With that purpose in mind, a set of Forethought Plans have just been devised. They have little to do with hinges but much to do with your home. With them you can arrange and rearrange your furniture right on the blue prints. A complimentary set will be sent to those about to build. Just write.

MCKINNEY MANUFACTURING COMPANY  
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# MCKINNEY HINGES



## The Charm of a Modern Home

THAT the American home of today is better designed and more tastefully furnished than that of a generation ago is due in no small degree to the architect and the interior decorator, whose influence has revived the vogue for the pure period styles of Chippendale, Hepplewhite, Sheraton, Phyfe, the Brothers Adam.

Most of the finest work of the old masters was developed in Genuine Mahogany, with a simple finish which has permitted light to reach the wood and give it those rich, mellow tones so admired in old pieces. Modern furniture of Genuine Mahogany, if given a simple, transparent finish, will age in the same beautiful way.

Genuine Mahogany is available in quantities sufficient for all purposes. Do not accept any other wood masquerading as Mahogany under misleading trade names.

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with two splendid stories: *The Ring*, by Frank Harris, and *Mortgaged*, by Mrs. Henry Dudeny. The first, *The Ring*, is not, as you might think, the tale of some ancient, gorgeous jewel, but of the astute, grasping circle of dealers who dominate the London antique market. Sometimes, in fact, this clique is spoken of as the 'Circle'; that's the way Frank Danby describes it in *Joseph in Jeopardy*, another novel of collecting interludes. But in *The Ring* Mr. Harris makes you see its workings, feel the tightening grip of this astute, commercial band. Like George Moore, he is an artist in things as well as words, and I once paid him the highest compliment in my power by being so enthralled by his conversation that, till I rose to go, I never noticed two magnificent walnut and gilt mirrors of the mid-eighteenth century, nor the faded splendors of a Persian carpet at my feet.

And yet I prefer *Mortgaged*, the story of a collector's infinite desire. Kinsman sells, not his soul, but his body, to the surgeon, Harrowsmith, for a linen-patterned oak cabinet. 'Absolutely. I'll give you my body when I'm done with it if you'll give me the cabinet at once.' Oh, I'm not going to tell you any more; that would ruin it. But I'll confide this much to you: for a long time after I had read it, I did n't dare to look at old oak with a wishing eye; I felt too much afraid of what it might do to me!

I cannot bring myself to end on this melancholy note. Instead I shall talk about *Pickwick Papers*, the most cheerful book in all the world. Naturally it's not a collecting-novel, but there is so whimsical and captivating a description of an old chair in 'The Bagman's Story' that I want you to promise me to re-read it. I shall value your opinion as to just what type it is. It can't be a wainscot chair for it is impossible to fancy one of these solid, stolid 'commodities of conversation' ever needing to have a piece set into its back. Besides, wainscot chairs represent the age of oak, and this was made of Spanish mahogany, not much in use until the second quarter of the eighteenth century. And I don't think it could have been a bannister-back chair, for these were fashioned of less costly woods. And a heavy, straddling Hogarth chair could not have ended in round knobs. I wonder, I wonder!

Likewise contemplate with me a magnificent old bed from the pages of *Chrome Yellow*, by Aldous Huxley. 'The finest of all was now Anne's bed. Sir Julius, son to Sir Ferdinando, had had it made in Venice against his wife first lying-in. Early seicento Venice had expended all its extravagant art in the making of it. The body of the bed was like a great, square sarcophagus. Clustering roses were carved in high relief on its wooden panels, and luscious *putti* wallowed among the roses. On the black groundwork of the panels the carved reliefs were gilded and burnished. The golden roses twined in spirals up the four pillarlike posts, and cherubs, seated at the top of each column, supported a wooden canopy fretted with the same carved flowers.' But for heaven's sake, don't contemplate it as I first did, for, seduced by the beauty of the descrip-



## Stone Walls of Unusual Beauty

*A* NEW FORM of stone facing for walls has been developed by the Indiana Limestone quarry producers. Architects and builders everywhere are finding it especially adaptable to small houses and bungalows where the question of expense must be considered, for it is the lowest in cost of the various forms of stone construction.

It is called Indiana Limestone quarry-run random ashlar and consists of stone of varying short lengths which can be broken up and jointed on the job to the sizes required, thus eliminating the expense of having drawings made and each piece of stone cut according to dimension. It can be set by masons as well as cut stone contractors. The stone used is of no one particular grade or texture, and the result is a delightful play of colortones in various shades of buff, blue and gray.

Your architect will be able to supply you with further information regarding this economical type of wall facing, or if you will write to the address given above, our Service Bureau will be glad to tell you more concerning its uses and practical advantages.



The Pyramids remain today as permanent evidence that limestone is the world's most enduring building material.





## Letters To and Fro

### Is A Unique Booklet About Home Heating

**BRIEFLY** — Katherine McDowell and her husband Ned were about to build. Their relatives at once fusilladed them with letters, giving various and sundry brands of advice, especially concerning the heating.

Katherine's father was strong for hot water. Uncle Crosby claimed there was nothing like steam and made out a most convincing case. Ned's sister Cynthia has a warm air system, and her letter was rather of an admission. Katherine's brother-in-law is a builder and his letter fairly bristled with "what ever you do, don't do this or don't do that."

It was a bit amusing, but withal decidedly helpful.

The McDowell house has been completed for two years, and after two winters test of the heating, it has proved most satisfactory in every way. They were telling us about it and mentioned the "Letters To and Fro." Right away we asked the privilege of publishing them. It's resulted in a rather charming booklet, delightfully illustrated in four colors. If you are thinking of building or changing your present heating, you'll find it a mine of information.

We call the booklet "Letters To and Fro," because that's just what it is. Send for it.

tion, I insisted on reading it aloud to B — as she was driving down a difficult road with the result that we just missed smashing into another car!

Collecting in print has been such a comfort to me! And it may be to you, too! More stories are appearing all the time; I still maintain that it is in the air we breathe every day. In November *The Sword-Guard of the Emperors*, by Edgar Jepson, was published in *The Saturday Evening Post*, and in August I beguiled a dull trip through the Midlands by reading *The Ivory Birdcage*, an 'antique-ing' adventure in China. But since, alas, I forgot the magazine the moment I reached the gray and beautiful city of Edinburgh, I cannot tell you who wrote it, or where it was published, though I think it was in *The Grand*. I recall the fact that I enjoyed it, and that it gave me an idea of what I could prowl about to find if ever I traveled in the Orient. And so it goes; always fresh woods and pastures new for our roaming. Things that you may never have really, you can treasure in your mind. Such knowledge will make visual to you, as nothing else can, the backgrounds against which your characters move. Moreover, when the blind and gracious goddess, Chance, comes knocking at your door, you can open it to her all the more intelligently.

### ON THE SHEFFIELD TRAIL

(Continued from page 129)

elaborate and taller ones in the first picture. Do you notice anything peculiar about them? Great-aunt had never had her attention drawn to the fact that they were not perfectly matched, and was much astonished when we pointed out the dissimilarity to her. They were bought for a matched pair and bought together. Again we went home treasure-laden! Gradually the house became more and more denuded. A lovely coffin-shaped snuffer tray of Adam design was offered one day, and gratefully accepted. 'Did n't this at one time have a snuffer to use with it?' Oh yes! she had come across it, too, but one handle was broken, and so it had all gone into the trash barrel, just set out! Praises be! the tardy trash collector had as yet failed to appear, and a diligent search was rewarded by the missing handle and the beautifully fashioned snuffer. Many, many more snuffers and trays have we found since on the trail, but this has ever been our favorite child among them.

Later we rescued a fine Sheffield salver just in time to prevent its being replated before given to us. To every lover of Sheffield ware, no matter how badly bleeding the article may be (*i. e.*, the silver, from much long and regular cleaning, becomes so worn that the copper becomes perceptible) to replate is to offer an insult to beauty of old, for from the electroplate bath emerges a bright garish object, with its lovely flat chasing almost obliterated, having little resemblance to the original. No true lover of Sheffield objects to the 'bleeding,' in fact, if not too much of the silver is worn away

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Unmatchable in price or quality. Made in three sizes:

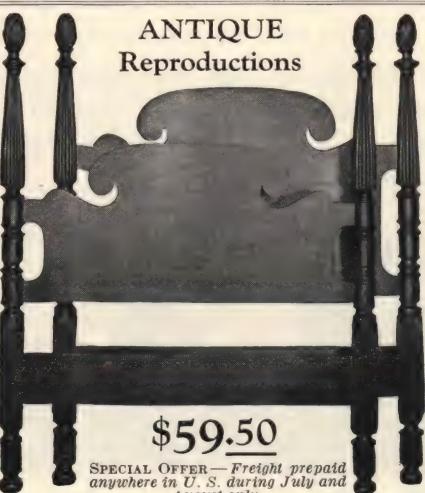
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Single or Twin size	3'3"	6'4"
Medium size	4'0"	6'4"
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plain colors and tile and mosaic effects, for kitchens, bathrooms, laundries, etc.

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plain tints that can be hung as they come, or stenciled, frescoed, or Tiffany blended.

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floral designs and reproductions of tapestry, leather, grass-cloth and fabrics.



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**A practical wall covering that a damp cloth can keep clean**

THE rooms of your home are not scenes in a play, with scenery that must be shifted for each new act. Home is where you live, relax, are comfortable and settled. Let's have the walls look as if you were going to stay awhile to enjoy their decorative beauty.

Of course, if the walls were to become soiled and dingy, if the children tried to improve the patterns with their fingerprints—you probably would get tired of such walls; who wouldn't? But with

Sanitas Modern Wall Covering on the walls, all that is easily wiped off with a damp cloth and the colors kept clean and fresh.

Sanitas comes in styles for every room in the house. It is made on cloth, painted in durable oil colors, ready to hang. It does not fade, crack, tear, peel, or blister, and can be applied over any flat surface. On old walls, when the cracks are properly filled they cannot show through, and on new walls, Sanitas can be applied as soon as the plaster is dry.

*You can see Sanitas at your decorator's.  
Ask us for samples of Sanitas and an illustrated booklet telling all about it.*

THE STANDARD TEXTILE PRODUCTS CO.

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DEPT. 30

# AMERICA'S FOREMOST DECORATORS USE PLATE GLASS for TABLE and DRESSER TOPS

STEP into the most beautifully and expensively furnished homes and you will find the table tops covered by Plate Glass. Decorators are using it more and more, not only to protect the tops, but as an element of decoration.

Highly polished tables quickly accumulate a multitude of minute mars and scars from every-day usage, and soon lose their lustre. Plate Glass not only preserves the top from growing dull, but enhances its fine finish as well.

Plate Glass is especially appropriate for hand-painted tables, buffets, serving tables and dressers. Why cover the handsomely decorated tops with an all-over cloth? Yet they must be protected. Plate Glass protects without hiding the decorations. Table runners and luncheon sets can be used either over or under the glass with striking effect. Many decorators are using a brightly colored and figured silk or cretonne under the glass. This is especially suitable for wicker



Photo by M. E. Hewitt

Plate Glass makes the popular hand-painted furniture practicable as well as beautiful. It is here used very effectively as a protection to both the table and the sideboard.

Use  
PLATE  
Glass

Nothing Else  
is Like it



Photo by M. E. Hewitt

Photo by M. E. Hewitt  
Library and console tables offer a splendid opportunity for the use of Plate Glass. It makes a good writing surface and preserves the top finish from the little accidents of every-day usage.

Plate Glass can be cut to fit any shaped top. The dressing table (left) is covered with the same material as the valance. A Plate Glass top is easily kept clean with an occasional swiping with a damp cloth. The Plate Glass also serves to protect the silk with which the dressing table (right) is covered.



Photo by Mary H. Northend

summer furniture in the sun parlor or on the porch or terrace.

Dressers, chiffoniers and dressing tables are particularly subject to disfiguring accidents. Toilet waters, perfumes and cosmetics containing alcohol quickly cover the top with spots and rings. Liquid will run down the sides of the bottle and, wherever it touches the varnish or paint, leaves an ugly mark.

Plate Glass is now almost universally used to cover dresser tops in well-appointed homes. Printed cloths or tapestries are usually placed under the glass with pleasing effect.

Plate Glass is easily and inexpensively obtained from any glass or hardware dealer. He will come to the house, measure your dresser and table tops, and deliver the glass cut the proper size and shape, with edges nicely smoothed. It is far less expensive to protect your furniture this way than to have it refinished frequently.

PLATE GLASS MANUFACTURERS of AMERICA

a small amount of the aforesaid 'blood' is considered desirable.

Some months later the last of the collection, four small and beautifully preserved old Sheffield oval saltcellars (lined with French gilt to prevent the salt from marking the silver), edged with a fine godroon border, and a lovely Sheffield plate toast-rack came into our possession. Our Sheffield family comprises fourteen members in all. Mrs. Torrey, in her well-written book, *Old Sheffield Plate*, tells of inheriting a baker's dozen of pieces which started them on their collecting career; so we are just one ahead of her. I can most truthfully quote her statement: 'Now after years of studying and collecting, we find that these pieces still hold their own conspicuously among the best, and testify to the good taste which has prevailed in American homes from the first. It is largely due to the excellent quality of these original pieces that we owe our rapid acquisition of knowledge during the first years of collecting. Often enough we should have felt hopelessly at sea before a bewildering assemblage of wares that looked attractive and were falsely guaranteed genuine, without these undoubtedly right pieces for comparison.'

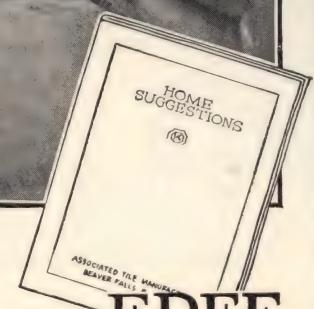
In the first picture shown I have grouped the fourteen inherited pieces on a half-moon Hepplewhite table. The only piece that we bought is the coffeepot on the left, but it mated with Great-grandmother's so beautifully, that we could simply not resist it! In the photograph of the two urns the one on the left is the first acquisition, and 'thereby hangs a tale.'

We were motoring through Belgium in the spring of 1920, and by nightfall came to journey's end — a small seacoast town, the houses everywhere badly damaged by the enemy. We were to cross to England the next morning, and all money, but the sum necessary for the night's lodging and meals, had been changed into English currency, preparatory to an early departure the next morning. We were fortunate in finding one small hotel that had been repaired, and was almost ready to receive summer guests. The proprietor was willing to take us in for the night, and we were made most comfortable. Although we had had a long day's motoring over rough shell-torn roads, my collecting ardor prompting, I lingered below, inspecting the many rooms freshly cleaned and furnished. In the late twilight I came to the last open door; suddenly from the darkness within I fancied I had caught a gleam of — could it be possible — I had all unconsciously stumbled on my favorite Sheffield trail? Near the door I felt the electric button I was searching, and instantly the pretty room was flooded with light. My glance fell at once on a fine high, mahogany English hunting table on the centre of which, alone in its superb beauty, was the very loveliest of Sheffield silver urns! I knew of but one like it and that graced a case in the Metropolitan Museum, New York. I had always coveted that special piece more than any Sheffield plate article the museum owned, and here was at last a chance of acquiring its duplicate.

Hurriedly I inquired at the desk for the proprietor. Alas, he was out, but would be in

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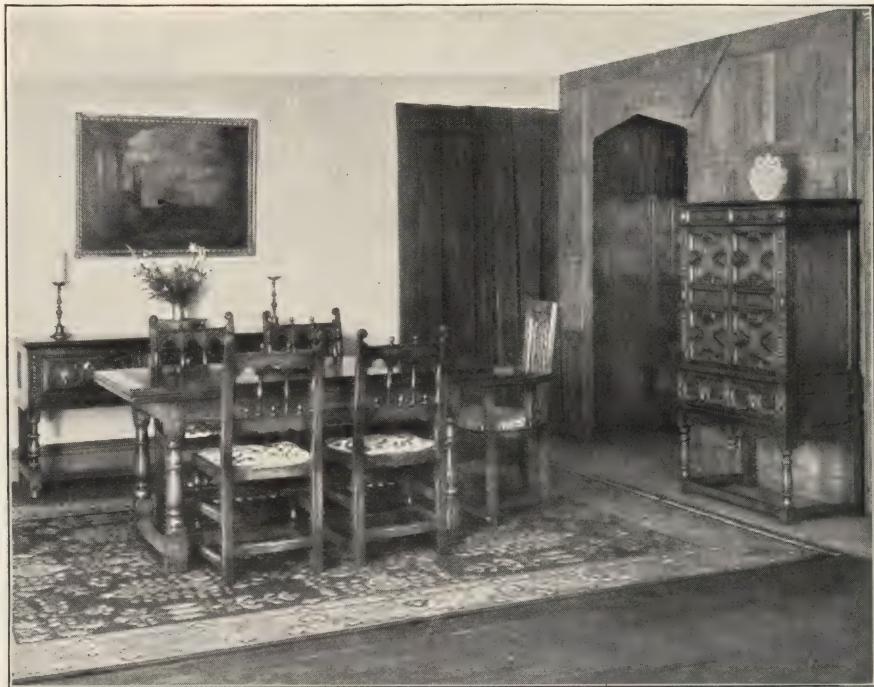
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# KENSINGTON FURNITURE

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39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK  
FEBRUARY 1, 1924



A Group in the Showrooms  
17th Century English Oak Furniture, by Kensington

THE delightfully liveable quality of 17th Century English oak furniture gives it a well-nigh universal appeal. No more practical piece was ever designed than the long, low dresser which meets adequately the requirements for both sideboard and side-table, while the draw-top refectory table is the perfect expression of convenience and hospitality.

As the group illustrated indicates, plain wall surfaces and the simplest kind of decorative treatment

but serve to enhance its charmingly picturesque character.

Kensington Furniture in the style is authentic in every detail of design and is made of the solid oak by hand throughout in antique construction in a manner to retain the character and the decorative quality of old work. Long years of service only increase its charm.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer



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Write for illustrated booklet B and pamphlet, "How Kensington Furniture May Be Purchased."

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"Lovers Knot"—"Young Man's Fancy"—"Solomon's Delight"—"Winding Vine"—scores of others ready in blue-print form for you to select from. Tell me what design you prefer or what your room is like and I will send you color samples and advice on harmonious furnishings. Write to me today for a set of my blue prints and full information.

*Mary M. Atwater*

Expert in Design and Shuttlecraft  
MARY M. ATWATER

422 Brock Bldg., Harvard Square, Cambridge, Mass.



Philip B. Wallace

A POTATO RING IS A UNIQUE PIECE, FOR WHICH MANY COLLECTORS LOOK IN VAIN.  
THIS WAS FOUND IN A LONDON SHOP

before midnight. Patiently I sat down to wait his return — 'What toil did honest Curio take,' but what would it profit me if I had many hours of delicious sleep, and thereby lost me my urn? (You see, in fancy it was almost mine.) 'There is that best of all things — anticipation,' and already I was having one of my collectors' teas — the urn being the *pièce de résistance* at the head of the table, and the owner proudly relating her adventure. At eleven, in came our tired proprietor, and I most timidly asked whether he would part with the old urn in the coffee-room? Then such a tale of woe as did that poor cadaverous sad-eyed, boniface pour forth. At the approach of the Germans he had fled with his urn and other pieces of old silver inherited from his English grandmother, his treasures huddled in a large pillowcase which a friend, whose home was in the outskirts of the town, had hastily taken from him and dropped in her well. During the entire occupation, his treasures had remained under water!

Now he needed money so badly that sentiment must go, and though he named what evidently seemed to him a most generous sum for the urn, to me, accustomed to the new world prices, it seemed quite reasonable. But now, how pay him, with all but our hotel bills and tips turned into pounds, shillings, and pence! However, I glibly promised his francs should be forthcoming after the morrow's breakfast, he in turn agreeing to have the urn carefully wrapped. Oh! the weight and size of that bundle next morning!

And then the very next week in London, turning accidentally into a queer, narrow little alley, did I not run across my urn's twin brother, glorifying the shop window of a dealer that protested he sold only to dealers, but promptly offered it to me. And the price? Just exactly half of what I had given my Belgian boniface! Could I live without that urn? The dealer was quite sure I could not, and I agreed with him and it was sent to our hotel and put side by side with the Belgian piece. While they are twins, you will notice little differences such as all twins possess. The finials of lids, the handles and faucets, and the flat chasing all vary a trifle. The design on my first purchase has always reminded me of the pattern my mother embroidered on my little flannel skirts when I was a small child.

The following month we were motoring through the ever-enchanting English Lake District, and in our favorite Keswick we



bought the third urn, entirely too fascinating in shape—a gleaming silver ball, set on a most graceful stand, with a veritable Napoleon's hat of ivory for the handle of the faucet. Back in London I ran across another beauty, and at such a tempting price that no self-respecting antique collector could resist it—four urns *must* sail back home with us! It was then that the most tolerant of husbands called a halt.

Needless to say, they came safely to port, and each day as I live with them and admire them anew I feel that my Sheffield Trail that summer proved a wholly satisfactory one.

Then such a delightful time as I had all unexpectedly acquiring our first large Sheffield salver, a tray of most generous proportions—36 x 23 inches. We had finished exploring the ancient treasures that were for sale by a dealer I long had known. He had them stored in his very dusty, hot barn, just outside a thrifty Pennsylvania small town and after our purchases were concluded, as I thought, we were asked into his house to inspect some lately added improvements to his home. In the second story bedroom my observant eye detected a dull metal handle protruding from behind a golden oak bureau, and I begged to be shown the piece to which it belonged. Straightway a huge tray, one of the largest I have ever seen, was dragged out. 'It's pewter' quoth the dealer. 'An ugly old thing,' interrupted his wife, and 'you can have it for twelve dollars,' he calmly continued, 'and if you don't like it, return it any time, and I'll give you back your money.' My dear readers, how could I resist such an offer. I am sure none of you could, either. I felt quite positive it was *not* pewter, yet I could come to no conclusion as to what the metal was, it was too terribly discolored in every way. Still, my collector's sixth sense told me it was something worth while.

No paper was found large enough to cover my puzzling purchase, and I fairly staggered under its weight to the little station. The friend who had accompanied me was already laden with her own precious junk and so could be of no help to me.

Once home, my treasure was jubilantly displayed. Was the family enthusiastic? I leave that to your imagination, for they knew what lay before them! But after my husband had industriously spent a few hours using any amount of elbow grease and a good silver polish that has never yet failed us, he emerged triumphant. You will see in the photograph what a lovely thing it is, all curves and gleams and glistening design. Each year I love my salver more, and needless to say, never have I wanted my dollars back.

I recall, too, another 'snooping' expedition, as one of my collector friends always designates these fascinating trips. We had been told of a set of six remarkable Chippendale chairs that had belonged to a Revolutionary hero of high renown, and could be bought (at a price) from an unappreciative descendant. It was winter and a perishingly cold day at that, but hesitation being ever fatal when on the trail, I stood not upon the order of my going, but went at once. Many miles back in the country was I

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The Corbin Door Check will tame unruly doors, end slamming and drafts.	One of 107 styles of Bolts made by Corbin—each an example of good hardware.	Windows are certain of an "easy rise" on Corbin Sash Pulleys.	Even Door Stops deserve to be good hardware, and are—when Corbin made.	See that name Corbin! Be sure of that and you're sure of a Cylinder Lock

WHEN you are in need of any one of the 15 or the 10,000 visit the Corbin dealer first. It will save your shopping steps. His store is good hardware headquarters, whatever your needs may be. Write for our booklet "Good Buildings Deserve Good Hardware".

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The American Hardware Corporation, Successor  
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## Fine Big Berries This Fall!

We promise you a fair crop this fall, if you act promptly! And the berries should be as big as the one alongside, if you plant Lovett's All Season Everbearing Strawberry. To make this possible you should set out

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As the pioneers in this field we offer a heavily-rooted, well-balanced plant product that will take hold at once.

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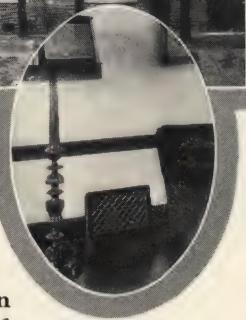


Little Silver, N. J.



Residence of Dr. John H. Murray  
Trenton, N. J.

John Phelps Pette  
Architect



## Replace the Wasteful Heater

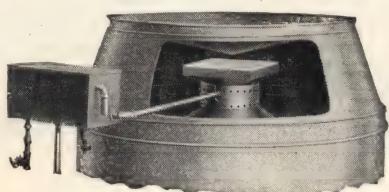
If your heater is old and worn out, you are spending money for coal every year that might better be applied toward the Kelsey Warm Air Generator.

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At the lowest possible fuel cost, Kelsey Health Heat

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The Kelsey construction is totally unlike any other heater, and it will pay you to investigate.



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*Let us tell you about our special Bent Mixture and explain how the use of Creeping Bent Stolons is sure to revolutionize fine lawn making in the years ahead.*

*Write for complete information. Act promptly so the idea can be given consideration now—the eve of our best lawn-making month.*

**O. M. SCOTT & SONS CO., Marysville, Ohio**



Philip B. Wallace

AS THIS PAIR OF GRACEFUL SAUCE BOATS HAD FORMERLY BEEN 'HIS FIRST WIFE'S' THE OWNER'S PRESENT SPOUSE RELINQUISHED THEM FOR A SMALL PRICE

driven after alighting at a small way station, and oh! by such a decrepit Jehu, with an equally decrepit horse and hack, and how desperately I tugged with cold benumbed fingers at the moth-eaten buffalo robe that would slide from my icy knees. Through a stark and bleak landscape we drove, it seemed for miles, at last pulling up before a forlorn and desolate farmhouse. Here Jehu stopped and announced, 'It be here he lives.' After many vain knocks at a weather-beaten door, I at length succeeded in making the solitary inmate hear, and it was opened by an elderly woman, forlorn and gray as the house itself. She listened stoically as I stated my errand. Yes! the chairs were for sale, but 'he' was not in, and I might come in and take a look at them; she guessed they ought to fetch a big price.

I soon dimly discerned the really lovely chairs—we were in the darkened, icy-cold best room—but I felt instinctively they would be far too costly for my slender purse. As I was about to take my leave regretfully, I caught in the dim light a gleam of—be still, my collecting heart—was it my beloved Sheffield gleam? Yes, on the marble-topped centre table of Victorian vintage rested two much-discolored, but exquisite, low, squat sauce boats, most beautiful in design and appealing in their severe beauty to one who holds no brief for the florid in Sheffield plate. Would she part with these? Why yes, they were 'his' first wife's, and she herself set no store by them, she guessed she was tired of seeing the old things about for so long.

Evidently no one had ever expatiated on their unique beauty. I did,—not too enthusiastically,—with just the proper amount of cautious reserve in my admiration, and the boats became mine. I think they must be specially choice, as I in turn have been asked to part with them several times. But I cannot bring myself to say good-bye to what I call my 'Heavenly Twins.'

That was a fortunate day for me, if it was a chilly one; for though I did not acquire the wonderful chairs, I did carry off in triumph, besides the sauce boats, twelve 'log-cabin' glass cup-plates, a love of an early American pewter pitcher, and a fine large platter of glowingly deep blue, with historic Fonthill Abbey for decoration.

And now you can readily understand how with these lovely gifts and purchases all modern silver became taboo; and I was immediately on the trail that would lead me to more articles of use and beauty made of copper and

# THE CHARM OF AMERICAN 18TH CENTURY CABINET-MAKING IN THE DANERSK GLASTONBURY GROUP

*Delicate carving—Mahogany harmoniously combined  
with mellow-toned Curly Maple!*



## Curly Maple and Mahogany!

Have you any idea of the beauty of these woods when finished in the mellow tones of Danersk Furniture? And do you know the fine traditions of 18th Century American



PART OF THE DANERSK GLASTONBURY GROUP

cabinet-making that lie back of the use of these woods together?

Such groups as the Glastonbury Bedroom were built around rare antiques that we purchased as documents in design. The Bureau in mahogany and maple is after one made in Glastonbury in 1720. Even the drawer pulls are the original "E Pluribus Unum" design, with the stars of the Thirteen Colonies.

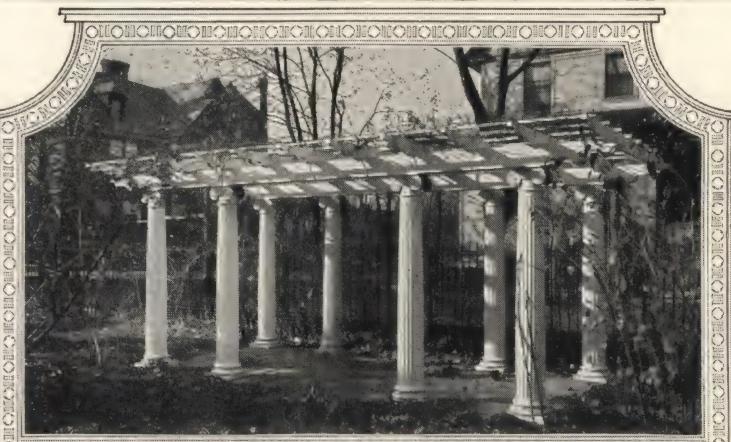
The tops of the posts are hand-carved in a delicate leaf design. The mirrors are true to the period, with finely moulded frames of curly maple and the Flame of Freedom ornament found on what are commonly known as "Washington Mirrors" but really dating back before his day.

This important group, together with the other charming groups of Early American pieces—as well as decorative furniture—may be seen in their entirety at our sales rooms in New York and Chicago, or purchases can be made through any decorator. Call now and see all of the pieces of these groups. Prompt delivery of your selections can be made.

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Here in this cool, restful retreat you can enjoy many an hour with a book or a friend—a delightful tea—a romp with the children. It is a real out-of-door room that not only adds distinction to most elaborate grounds, but provides new summer comfort.

We can produce pergolas, lattice fences and arbor seats, as well as hundreds of other items, at less cost than can your local carpenter. Besides, our products are architec-

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## HARTMANN-SANDERS

Koll Lock-Joint Columns—Pergolas—Rose Arbors  
Garden Furniture and Accessories



THEY CANNOT COME APART

## Important Announcement to PEONY LOVERS

HAVING received several letters from peony lovers expressing their regrets on learning that I had sold my peony business, I desire to inform all interested that the sale referred to in the Horticultural press, etc., was made by the Peterson Nursery of Chicago, a business with which I have never had even the remotest connection.

I not only have *not* sold my business, but, on the contrary, after a lifetime of devotion to the peony, my love and enthusiasm for this flower remain undiminished. I am, I think, better prepared to serve your peony needs this Fall than ever before. Both my one-year and two-year plantings are on ground virgin to this flower and promise to yield roots this Fall up to if not exceeding the very best that I have ever raised. They will, I am sure, maintain the supremacy for which "Peterson's Perfect Peonies" have so long been famous.

### "THE FLOWER BEAUTIFUL"

(for 1924), the title of my peony catalog, published annually without a break for twenty years, will be ready as usual about August 1st at which time a copy will be mailed to old customers and to all others who may apply.

## George H. Peterson

Rose and Peony  
Specialist

Box 70  
Fair Lawn, N. J.

"Yes—  
a cherished guest

asked for a copy of  
that delightful little  
library booklet on



and we had to send for another copy to keep for future reference."

There's a hint in this for others—perhaps *you*. Your copy awaits your application. (Free.)

(You'll only be sorry you did not write sooner!)



Attractive Dining Room. All trim  
"Beautiful" Birch under white enamel

Beautiful Birch is fine where children are—*it is so hard to dent or mar* (as well as lovely!)

Awaiting your letter, yours sincerely, (tho' Birch is so hard,)

THE BIRCH MANUFACTURERS  
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## "Beautiful Birch for Beautiful Woodwork"

### "Rooms Without Walls"

SAVE 10% to 30% in remodeling or in new building; provide plenty of guest room without the expense and bother of seldom-used rooms. Have the finest light and breezes for the daytime rooms—and enjoy those same breezes for sleeping! Our new booklet, "Rooms Without Walls," tells how. It shows pictures of how you can make one room do for two—how to have your sewing room, nursery or den exactly as you've planned them over and over again, without adding to the cost of the home—how to have larger rooms—more closet space—less housework to do.

Write to-day for "Rooms Without Walls"—it's the most interesting story any home owner ever read! It's

FREE! Concealed Bed Corporation  
421 Garland Building Chicago

then carefully silver plated—"rolled plate," as they then often called it. When what I particularly seek can *not* be found, I console myself with George III. plate of the same period, yet always do I contend that the rolled plate was fashioned into more exquisitely fine designs. Note, for instance, the exceeding daintiness of the 'soy-frame' with its charming bottles and mustard and pepper pots.

The potato ring, while considered unique, was found in a prosaic way in a reliable London shop. Bertie Wyllie gives excellent examples and descriptions of these in his most

interesting and well-illustrated book on *Sheffield Plate*. Mr. Frederick Bradbury's exhaustive work, *The History of Old Sheffield Plate*, certainly cannot be excelled, and I have already referred to Mrs. Julia Whittemore Torrey's book.

It is well to acquaint one's self with all the splendid examples given in these works, and to study the beautiful pieces frequently met with in museums at home, as well as abroad. Gradually one's eye becomes accustomed to the delicacy of execution and beauty of outline so that the faked pieces are immediately discerned and passed by.

### APARTMENTS AND HOW TO FURNISH THEM

(Continued from page 131)

*Long Hall.* Three bookcases (one used as linen closet) a music-cabinet, two chairs, and a small, compact gate-legged table that can be brought into the reception room for tea. A deep wardrobe would be a convenience in this apartment, but there is no room for it.

There are three methods of furnishing and all of these are good, depending upon the tastes, desires, and circumstances of the occupants. Certain it is that if these are not considered, the result will be unrepresentative of their personalities and will but too evidently exhibit a misfit. The methods are these:—

1. Modern, non-period furnishing in which present-day—often rather colorful—fabrics and accessories are used with peasant, cottage, or very simple straight-line furniture.

2. The use of the rather simpler forms of period furniture with or without adherence to historic style in background and accessories. (Figure 1)

3. More elaborate period furnishing.

We shall soon look further into these, but, whichever method be chosen, certain unbreakable principles must prevail in the fitting up of such premises: Emphasis demands the relief of quiet. You must not have color everywhere, larger neutral surfaces are necessary to give it value. You cannot have pattern everywhere and remain sane: ornament demands the restful contrast of other undecorated materials. You should have contrast but avoid conflict. Each object must be in proper proportion (scale) with other objects and with the room containing them. A proper balance of arrangement must be observed.

These principles are but ordinary common sense, and most bad furnishing will be found to be a neglect of the use of them.

### The Modern Style

This mode is very adaptable, affords much scope to individuality, and is the least expensive of all methods. The example given shows its quaint, cottage phase; but, if desired, the furnishing may be made decidedly handsome by the use of more expensive fabrics and accessories. Its main characteristic is the following

of no particular period style, although some period elements, such as very simple historic furniture, may be included.

*Walls.* The walls of apartment houses are usually papered or of plaster, and both are good. They should be treated so as to lie back in place and yet not be characterless. They should be the same, or have the same general appearance, throughout the entire apartment.

*Floors.* Apartment floors are generally hard-wood, and usually there are restrictions against staining or painting. As in some cases other effects may be desired and allowed, it is well to mention that polished floors of black or dark gray are attractive, and that green, blue, or yellow ochre are permissible. All stained or painted floors should be well protected by one of the durable floor varnishes. The appropriate rugs for this mode are those of solid color, or of unobtrusive figure, with plain border; hooked, or braided rugs are also good.

*Furniture.* The simple forms of oak, maple, and painted furniture should be used.

*Draperies.* Crisp modern designs and colorings in stripes, or set figures, with some solid colorings are best. Cretonnes and chintzes are entirely appropriate but should not be overdone.

### Simple Period Furnishing

The most homelike furniture ever designed is that of the eighteenth and early nineteenth centuries, and that of England and America (Chippendale, Adam, Hepplewhite, Sheraton, American Empire, and that of Duncan Phyfe, which is really American Directoire) is usually chosen because of the more general accessibility of such furniture and the traditions of Anglo-Saxon ancestry. Those whose means allow them to combine with it a few pieces of Louis XVI, Directoire, or Italian furniture of the same decorative movement will find the monotony of its frequent use very much relieved. Originality in the choice of fabrics will also naturally aid in the same direction.

*Walls.* The ideal background for mahogany furniture is of course the paneled or wainscot wall, but liberal views bid us do the best we can under modern conditions. Sometimes

# IRON FENCE

## For Every Purpose

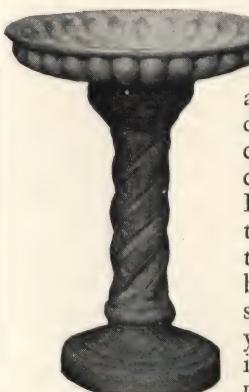
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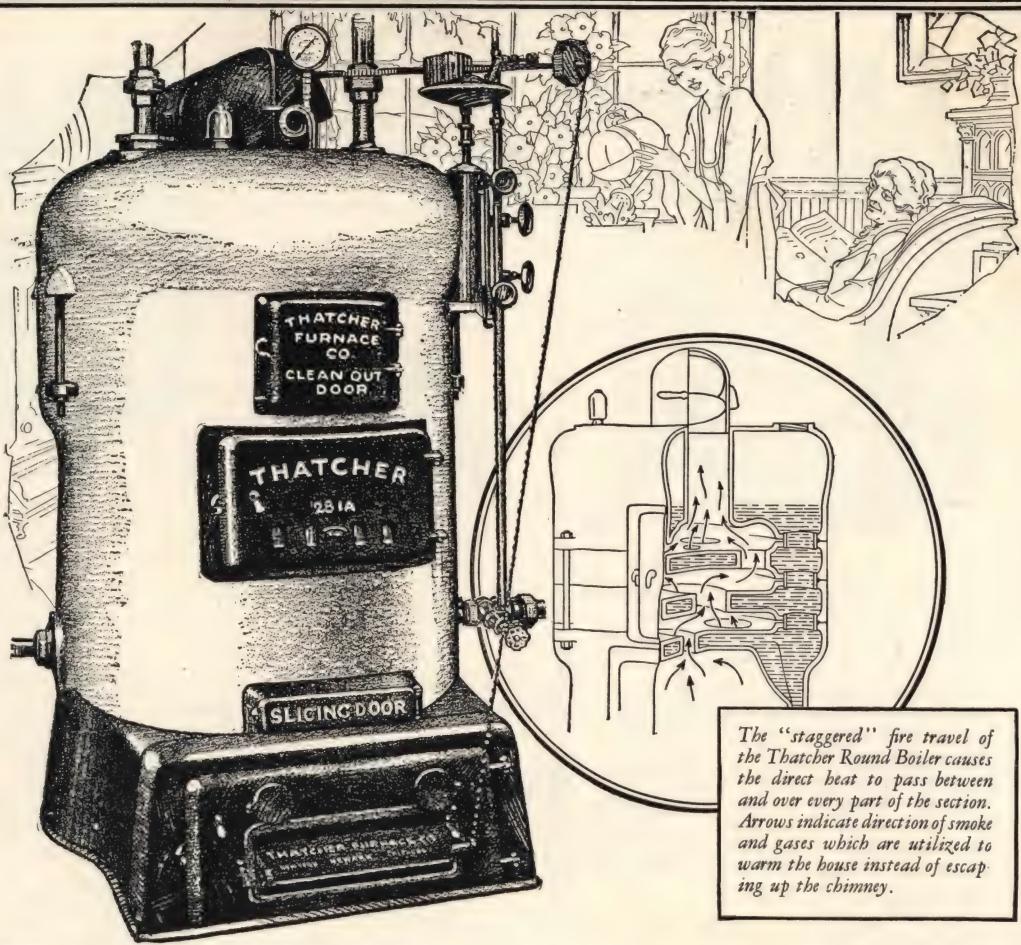


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Price \$12.00 net

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Write for catalog showing 200 different designs of Garden Pottery.  
Dealers—Write for discounts on Garden Pottery and Faience Tile.



The "staggered" fire travel of the Thatcher Round Boiler causes the direct heat to pass between and over every part of the section. Arrows indicate direction of smoke and gases which are utilized to warm the house instead of escaping up the chimney.

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*Write for Illustrated Boiler Catalog*

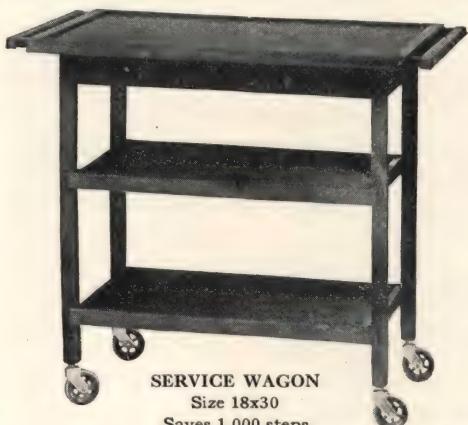
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SERVICE WAGON  
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Solid Walnut, Finished Walnut or Mahogany. Price \$16

THIS service wagon is the house-keeper's friend — carries a full meal at one trip from kitchen to eating room. Saves a servant and frequently saves "setting the table." Small families often use it for a table. A high class article at half the usual price.

Prices quoted in this "Ad" are delivered east of the Rockies. If west of the Rockies add \$2.00 to cover additional freight charges.

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**Chattanooga Novelty & Chest Manufacturers, Chattanooga, Tennessee**  
P. O. Box 262

Reference: Hamilton National Bank, Chattanooga, Tenn. Write for our large catalogs and buy at factory prices



Style No. 155. Size 48x22x25  
Solid Red Cedar Chest  
The kind that prevents moths

Natural Cedar finish \$30 Mahogany or Walnut finish \$34

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Sani-Flush removes all marks, stains and incrustations—leaving the bowl white and shining. It cleans the hidden, unhealthful trap—makes it sanitary—destroys all foul odors.

Simply sprinkle a little Sani-Flush into the bowl—follow directions on the can—and flush. It will not harm plumbing connections. Always keep a can handy in the bathroom.

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THE HYGIENIC PRODUCTS CO.  
Canton, Ohio

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Cleans Closet Bowls Without Scouring

### The Only Control for Casements

with a positive lock at the sash to stop all rattle—

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Permits casement windows to be opened and closed or securely locked at any angle without disturbing screens or drapes. Can be attached concealed or exposed.

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paneling is provided or a landlord will allow the tenant to panel or secure the result by the use of applied mouldings, but plaster or paper will give excellent effects. White or light tints are most appropriate. Stronger tints were also used, but it is difficult to carry them advantageously through the rooms of an apartment. Felts, alternate plain and satin stripes, brocades of unobtrusive pattern, and very small figures are available in papers. Very good also are those giving the effect of a plastered wall.

**Rugs.** The solid color rugs with darker border are excellent in any furnishing. Oriental rugs of small design, or rugs of Oriental pattern in good coloring, are here appropriate. A large rug of gray, taupe, dark blue, or mulberry may well form a background on which a few Oriental rugs of harmonizing character may be laid.

**Fabrics.** Silks, damasks, taffetas, brocades, velours, poplins, casement cloth, or rep are all good according to association. Stripes were in great vogue at this period and many of them are charming and individual. Small figures and running designs of but moderate size are likewise appropriate. Cretonnes, chintzes and prints were much employed, but are best reserved for the less important rooms. Neat patterns in chintz are often used as slip-coverings over expensive silks and brocades in English drawing-rooms.

**Windows.** Shades or Venetian blinds and white or cream curtains of any of the many desirable materials are often sufficient. To these may be added overcurtains of rep, brocade, velours, or striped silk. Casement cloth is appropriate for the less formal rooms.

### More Elaborate Period Furnishing

Apartment dwellers are by no means limited to the two modes so far described. They may, and often do, choose the Italian or Spanish Renaissance styles (*Figure 5*) or the oak furniture of Jacobean England. Or they may care to indulge in the handsomer pieces of the mahogany, painted, or satinwood furniture of the eighteenth century. Where this more elaborate and expensive mode is decided upon the writer would certainly advise what he has termed 'liberal' period furnishing; *i. e.*, using some one style as a base, and combining therewith some pieces of furniture of other nationalities under the same decorative impulse—see *Figure 3*, where a French mirror surmounts an Adam console table, and *Figure 2* with its many Italian pieces.

The furniture of all nationalities may be divided into two groups, that before the eighteenth century and that which follows. The former furniture is the larger, heavier, more formal, and more dignified; the latter possesses the greater lightness and grace, and is the more homelike and convenient. The period best in

accord with one's own temperament should be chosen. As period furnishing is so extremely various, it is impossible in a short article to go into the details of the many styles.

As for color and color schemes, the eye is best satisfied when all three primary colors appear, either of themselves or in their combinations as secondary colors. Choose, then, as a base either the triad of yellow, red, and blue, or that of violet, green, and orange—not the raw hues of any of these, but such lovely tones as buff, rose, and gray-blue. Use these in upholstery, drapery, rugs, lamps and other accessories, the background of walls, ceilings, and floors affording more neutral surfaces for relief.

In a reception room the rugs might be deep blue and the upholstery rose du Barry. The curtains could be either rose or blue, or contain both. Buff or champagne might appear in the lamp and other objects. Or the upholstery might be a stripe of rose, fawn, and blue. Other colors may appear with these—a chair or two in tapestry would afford a number of blended hues.

The scheme is to be carried through the apartment in this manner: in other rooms the colors may appear in different proportions, in different objects, and in different shades; and to them may be added objects of other or of blended colors; the idea being to secure unity through the appearance of the same general hues, and variety through the changes in their disposal. In certain rooms cretonne or printed linen containing two or three of these tones in combination with greens and other hues will give a strong color-note, and then solid color rugs should be used. If upholstery is strongly patterned then rugs and curtains should be unobtrusive, as too much pattern inevitably brings confusion. Color, and even strong color rightly employed, is beautiful; but crudeness and garishness should be avoided as a pest.

It may be well to add here a few general observations.

Electric lamps and side lights are the proper lighting: why should the ceiling be the most strongly illuminated portion of a room?

Pictures should be good and few. Personal photographs should be fewer, and should appear only in the more personal rooms.

Borders and fancy effects in papering should be avoided.

Beribboned and beflowered wastebaskets and pictorial calendars should be sent down with the other rubbish.

In an apartment especially, neatness and order must prevail: newspapers should not litter a room nor clothes be thrown upon chairs.

Tawdry cheapness betrays the essential vulgarity of the purchaser, but expense is by no means always an indication of beauty—many inexpensive objects have loveliness and charm.

### COLONIAL PATTERN WEAVING

(Continued from page 132)

recommend it from the artistic point of view.

The second group of coverlets includes those in the double weave, and those in the double-face or summer-and-winter weave.

In double weaving the fabric is composed of two separate and distinct webs—usually one of dark blue wool and one of white cotton or linen—that lie one above the other and

Residence in Westchester Co., N.Y., showing delightful harmony of roof and side walls. 18-inch green "CREO-DIPT" Stained Shingles on roof, side walls are "Dixie White," long 24-inch "CREO-DIPT" Stained Shingles laid with wide exposure. Arch't Arthur T. Remick, New York City.



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interlace along the edges of the figures composing the pattern. Thus the pattern may appear on one side of the coverlet in blue wool on a white cotton ground, in which case it will show on the reverse in white cotton on a ground of blue wool. Over the blocks of the pattern the two webs may be pulled apart.

There are a good many fine old coverlets in this weave in museums and in private collections. Most of them were probably the work of professionals, though many were undoubtedly woven by the more skilled among household weavers.

There is preserved in the Pennsylvania Museum an interesting old book of patterns for weaving — drawings by one, John Landes, who appears to have been a professional weaver of about the Revolutionary period. He was, perhaps, one of the itinerant weavers of that time, who went about through the country with their equipment on carts, stopping in a community where their services were in demand, to make up the yarns brought to them by those women rich enough or lazy enough to have their weaving done by a professional. Having exhausted the demand for work in one place these weavers would move on to the next — industrial nomads with a life one thinks of as a pleasant one.

The drawings in John Landes' book are skillfully executed, many in black and white, a few in colors. They are unaccompanied by 'drafts,' and were intended probably to serve as patterns to show prospective customers, like the fashion books of a dressmaker. The patterns were, almost all, plainly intended for double weaving.

A good deal of mystery has been made over the double weave. An interesting, though not always accurate, modern book, *Hand-Woven Coverlets*, speaks of double weaving as a lost art, declaring that the 'how' of it is a thing now unknown. This is, of course, absurd. We could hardly have lost completely something which was more or less common knowledge as late as the Civil War! As a matter of fact both English and Scandinavian handbooks on weaving give diagrams and descriptions that make the matter perfectly clear. There is really nothing difficult about double weaving except that it requires a loom of a few more 'harnesses' than the ordinary.

Examples of coverlets in double-face or the summer-and-winter weave are not as numerous as those in double weaving. The fabric produced resembles double weaving in that the pattern is the same on both sides of the coverlet with the colors reversed. It does not, however, consist of two separate webs. The blue wool and white cotton or linen of which the coverlet is usually made interweave slightly over both the ground and the pattern, so that the figures have not the sharpness of effect produced in double weaving — perhaps an advantage. Of all the old coverlet weaves this seems the most beautiful, and is undoubtedly the most satisfactory for its wearing qualities. The scarcity of old examples may be due to the fact that to produce this weave one requires a somewhat more elaborate equipment than an ordinary four-harness loom, so that it was not commonly practised by household weav-

ers, while at the same time it was too simple to interest professionals. It appears to be a purely American development of the art of weaving. At any rate no foreign books or pictures that have come to hand show it, or tell how it was done. There have, however, always been a few American weavers who understood it. Among them it is generally known as the six-harness weave, though this is a misnomer. The number of harnesses required depends on the pattern. Some patterns may be woven on four harnesses, while other patterns require seven or eight.

The complexity of a harness loom depends on the number of harnesses it carries. The simplest type of harness loom — that carrying two harnesses only — will produce only the plain or 'tabby' weave. The simplest type of loom on which pattern weaving may be produced carries four harnesses. The four-harness loom was the typical household loom of the early days, and it was on such a loom that were woven the coverlets in overshot pattern weaving, which form the largest and most interesting group of Colonial coverlets.

In this weave the pattern is produced of 'skips' or 'floats' in a colored material — usually dark blue wool — over a 'tabby' foundation of white cotton or linen. Very many coverlets in this weave are to be found in all parts of the country. Though these are sometimes unbeautiful, they are never actually ugly — as Jacquard weaving may be ugly — because the limitations of a four-harness loom permit nothing in the way of pattern except a simple geometry that cannot be illogical or go far astray. Some of the old patterns are rarely lovely, and all are touching, as any spontaneous and truly popular art expression is touching!

It would be easy to sentimentalize over these delightful old things. There is poetry in the names of the patterns: Whig Rose, Pine Bloom, Young Man's Fancy, Rose in the Wilderness — there are hundreds of them, each with a human story back of it if one could know. In imagination one may see the prospective bride working happily at her loom over the Lover's Knot — or perhaps the Rings and Chains — with which to prank up the new four-poster of her future housekeeping. Or one may see some old woman, weary but triumphant, batten into place the last thread of Work Complete.

And for all their apparent intricacy, the old patterns are of the simplest construction. They are built up of but four elements, four changes of 'shed' or four 'blocks,' as one says. They are like little tunes composed of four notes. It is amazing how various they are.

Browning somewhere writes of the composer who takes four notes and of them makes 'not a fifth note, but a star.' A weaver takes his four blocks and of them makes — not a star, but whole constellations of stars, whole gardens of roses, a march of triumph, a sunburst, garlands! Each pattern is like a French ronde — it rings many rhyming changes on a theme, and comes back again and again to the place from which it started.

We have, I think, been inclined to look back across the years with the eye of pity at the



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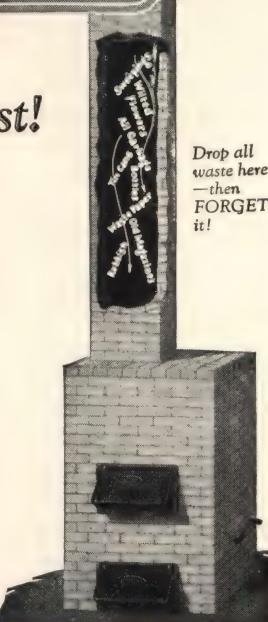
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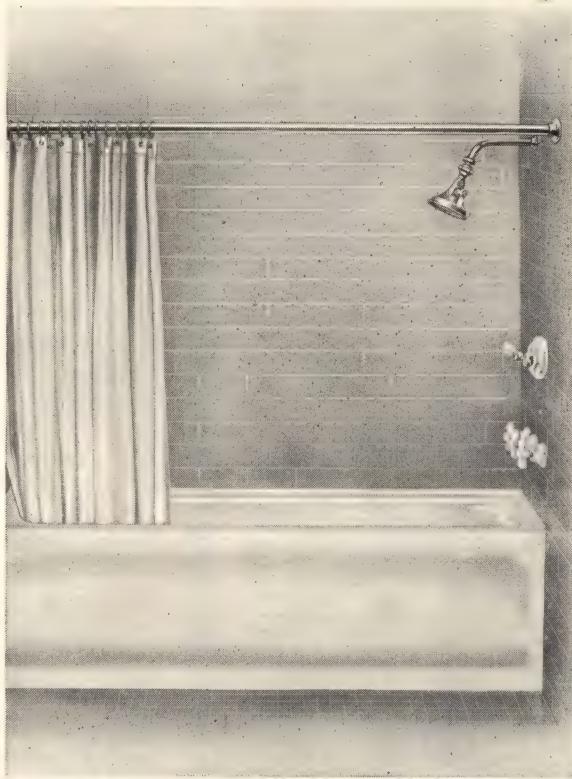
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work-filled lives of our Colonial great-great-grandmothers. It is possible that this pity has in great part been wasted, and might have been better bestowed nearer home. They had their compensations. There is a thrill of high adventure about the weaving of a 'coverlid,' and any 'Mary, Mary quite contrary' who has tried it will cheerfully testify that to 'sit by the fire to spin' is a most excellent way of passing a time of spiritual inharmony.

We of to-day are just finding out that machinery has not after all spoiled hand-weaving. There is nothing to keep you or me from setting up a loom and making, in the old way—with much joy—things as beautiful, and that will be as useful, and that will last as long, as the charming old coverlets of day-before-yesterday. Thanks to machinery we need not weave yards and yards of—say—dish towels and pillow-cases, unless we choose. We can spend our time on the beautiful things no racing dobbie can imitate.

Hand-woven fabrics differ from machine weaving in the same way that the work of an artist's pencil differs from photography. Each is worthy, of course, and we are thankful to have both. Unlike high art, however, weaving requires no elaborate training—anyone can weave. There is no mystery about it, nothing very difficult, even. Simple people in all ages have accomplished it.

During a period of restless idleness a number of years ago I acquired a loom—nothing more at first than one of those little affairs that stand on a table. I have not been idle or restless since, there has not been time! (One loom, it may be said, in parenthesis, leads to another!) It seems wholly incredible now that there may be people in the world who feel—as one occasionally hears said—'wish something would happen!' With a hand-loom in the house things appear to happen without

ceasing, and though some of these happenings exasperate, they always interest as they are rarely twice the same. The joys of accomplishment are as the joys of a Michael Angelo or a William Morris—and who shall say they are less in degree! Such joys are beyond all price, though, happily within the reach of all.

To the inspired reader, about to dash out forthwith to purchase a hand-loom, let me add these practical suggestions: Buy either a little table loom that can be moved about, or a large loom on which all sorts of things may be made; do not buy a medium-sized loom because such a one is neither portable nor entirely satisfying. (A table loom weaving less than eighteen inches wide is a mere toy and not worth getting at all.) Do not get a two-harness or a so-called non-harness loom, as it will not weave patterns. Even table looms are made with four harnesses. A large loom, in order to be a good loom, should be built of hard wood and must be well braced; it must have at least four harnesses and should have a set of 'lamms,' with six treadles rather than four, though four will serve; for convenience it should have wire or flat steel heddles rather than string, though the latter is more picturesque; it should have a heavy batten with a generous shuttle race, and this batten is better if swung from the floor, though a batten swung above can be used; it should have ample knee room under the breast beam, good ratchets, and a warp beam of large circumference, sectioned, if possible, for convenience in warping; it should be wide enough to weave about 44", which is as wide as one can conveniently throw a hand shuttle. Any loom with these qualifications will be a good loom, and will serve indefinitely for the making of all manner of delightful things, from hand bags to rugs, from table linen to coverlets.

## MY HOUSE AND GARDEN BY THE SEA

(Continued from page 136)

to refer to it by name and boldly, and on the opposite side of the path in an informal manner I have planted out the flowers that Shelley loved and wrote about. There are Shakespeare gardens up and down the land; I have always found them interesting but I have hesitated to make one, because of the large number of flowers. Shakespeare wrote about sixty-seven varieties—ten better than the number famed in our time—while Tennyson recorded his familiarity with fifty-one flowers.

Shelley contented himself with immortalizing twenty-four, most of which would be found in any garden of ordinary interest. The most pleasant exception is the water lily. I have always wanted to grow them, this was my chance! I bought a vinegar barrel, and had it sawed in two. For several days it stood out in the yard filled with water in which had been dissolved common washing soda. This was done in order that the acid of the vinegar might have no ill effect upon the plants. Then they were sunk in the ground and surrounded

with iris, ferns, the 'ivy serpentine,' grasses and reeds to conceal their smooth edges.

The other plants were stretched along the path with hawthorns in the rear. As they seemed too sparse and failed to conceal the whole from the house I planted a heavy row of privet and three plants of *Euonymus europaeus* which helped to make a background and were still outside the Shelley garden proper. The lilies and tuberoses being the tallest were planted toward the back to show against the shrubs. The lilies-of-the-valley that 'youth makes so fair and passion so pale,' are on either side. The place for spring-flowering bulbs is followed by mignonette. Violets I brought from the woods and added to them three colors of violas. I set out six beautiful roses Mrs. Arthur Robert Waddell, and carpeted the ground under them with pansies partly for Shelley and partly in fond memory of that Elizabeth who had a German garden.

There are daisies of several kinds and the border is of primroses. The whole as free as

possible from formality, irregular in contour, intended to look as if it had occurred rather than as if it had followed a set plan. Do I hear some lover of Shelley murmur 'where are the fair the fabulous asphodels?' They are the daffodils sacred to Proserpine, and sometimes the hemerocallis, both yellow and white, are called asphodels. I don't know how we have managed to let so beautiful and poetic a name, loved of the poets since Homer, escape from our catalogues!

The water lilies are all I had hoped for and more, for they really are in blossom. They were planted in two boxes filled with rich soil and then sunk in the tubs. They will have to be taken in when the cold weather comes.

When my privet hedge has grown a little more the two gardens will be quite concealed from the house and even now they are frankly

recognized as a real addition to the garden. Since the early days of my gardening I have always had one place set apart for our native wild flowers. They are very easy to transplant and it is a delight to see them coming up year after year. On the north side of the house in an angle I have started another wild garden. There are clematis and cedars for a background, several varieties of violets, among them the rare *Viola pedata*, some trailing arbutus, sweet fern, lady fern and cinnamon ferns. There are trilliums, spring beauties, jack-in-the-pulpit, cress, mitella, smilacina, rue, anemones, columbines, lupines, starflowers and many others. Interspersed among them I have planted some Canterbury bells and foxgloves hoping that they may seed themselves and grow wild as they do in England. Already it is beautiful and it is bound to improve each year.

## SOME MODERN RUGS

(Continued from page 137)

quite possible to know the kind, or type, of fabric best suited to one's purpose, and some general indications of the comparative quality, and what reasonably may be expected from it.

Domestic rugs are made in five classes, or types of weave: Wilton, body Brussels, velvet, tapestry Brussels, and Axminster, and each of these can be obtained in several grades.

Wilton differs from body Brussels on the surface only. The weaving of each is practically the same. The distinguishing feature of body Brussels is a surface of loops; that of Wilton, upright tufts of yarn that were woven as loops, but that later have been cut at the top. Both are made of either woolen or worsted yarns, but generally the higher grades are made of worsted. In every case, the yarns are dyed in the skein, an important point, as we shall see.

Velvet and tapestry Brussels on the surface look much like Wilton and body Brussels respectively. The tapestry Brussels has a surface of loops, and velvet is just the same fabric with the loops cut, like Wilton. But, while they look like the first two on top, the inside is very different.

It is on the inside of the rug that much of the wear depends, however, so we must learn the difference between the first pair, Wilton and body Brussels, and the second pair, velvet and tapestry Brussels.

The warp of any fabric consists of all the threads that run the long way of the goods. In the weaving of silk, or cotton, or linen, the pattern is formed by filling threads that cross the warp threads at right angles, going above or below them, as the design indicates. Not so with rugs. In Wilton or body Brussels rugs, there usually are five or six warps of yarn strands all running along through the carpet together. The equivalent of one of these banks of threads, called a frame, always is on top and forms the pattern. In other words, in a five-frame Wilton Brussels, or body only one

fifth of all the strands is on the surface, while four times as many strands are buried in the body of the carpet, to give an effect of thickness, and to add to the life of the fabric. This is where the name, *body* Brussels, comes from.

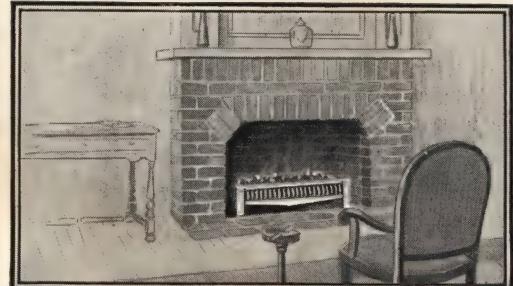
Those four frames of worsted or woolen strands that are buried in the body of the rug you pay for, though you do not see them. If you want to see on the surface all that you pay for, buy another kind of a rug. But remember, that buried yarn belongs in a Wilton or body Brussels, or whatever the name; if that body yarn is not there, the carpet or rug is not a real Wilton or body Brussels. Wilton is essentially a body fabric, as also is body Brussels.

In the weaving of Wilton or body Brussels, the action of the loom raises the warp strands that are to appear in the pattern, and lowers all the others. A long wire, the full width of the rug, or breadth of carpet, is inserted between the upper and lower strands, and the upper layer then is brought down, and bound tightly on each side of the wire by the filling threads that the shuttle carries across the fabric.

The wires used in making body Brussels are quite slender and round, with a blunt point. When the wire is drawn out, a row of loops is left. For Wilton, the wire is a trifle higher and flat, and one end is fashioned into a sharp knife. When this wire is withdrawn, the knife slits the loops at the top, leaving a double row of upright tufts.

Now, as we have said, velvet and tapestry Brussels look like Wilton and body Brussels on the surface. But they are not body fabrics. In making these rugs, the yarn, which may be either woolen or worsted, first is wound on large, round frames, or drums, and printed with the colors of the pattern, not dyed in the skein, as was that used in the first two kinds of rugs we considered.

In printing the yarns, naturally the pattern cannot possibly be made as sharp and clean as when the colors are woven in, and the one do-



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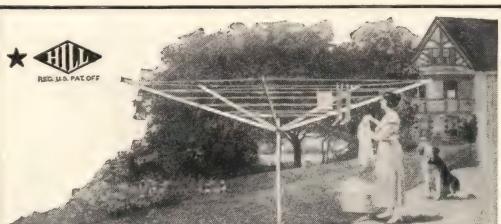
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ing the printing, in his effort to increase his output, frequently is not as careful to strike the colors in accurately as he might be.

But beyond this feature of velvet and tapestry Brussels rugs is the fact that all of the printed yarns form the pattern on the surface. What body there is consists usually of two warps of cotton or jute. Jute is cheap and strong, and is excellent to give weight and stiffness to the fabric. But sometimes the claims for it go too far. Not so very long ago a writer on the manufacture of carpets said, 'A glance at the back of a good Wilton rug will show anyone where the jute and cotton are interwoven.' That statement was scarcely correct, because, good as jute may be for a velvet or tapestry Brussels rug, made to be sold at a moderate price, jute is not used in 'good' Wilton rugs, certainly not a bit of it in the best ones. With all its good qualities, jute is liable to decay if it becomes wet, and never can compare in quality with a good grade of cotton yarn.

All of this is not to say that a velvet or tapestry Brussels rug is not to be bought. There are many grades of each type of fabric, and a high grade velvet may be better, in some respects, than a low grade Wilton. In most cases, they probably are worth the money charged for them, but they should not be bought under a misapprehension of their durability, nor expected to do the work of an essentially more worthy material.

We still have Axminster rugs to consider. This is a very much misunderstood weave. Many people have an idea that an Axminster is something to be accepted, reluctantly of course, when one's purse cannot be stretched to cover the price of a good Wilton. This attitude is both a cause and an effect.

The very best Axminster is lower in price than the very best Wilton. But certainly it is not quite fair to compare a medium-grade Axminster with a fine Wilton. It deserves better consideration, for a good Axminster is a very fine rug.

The weaving of Axminster rugs is very different from that of any of the other types we have studied. Instead of the warp yarns being looped over wires, as in Wilton, velvet, body, and tapestry Brussels, the Axminster tufts are *inserted* in the warp, a whole row across the rug at a time, deftly tucked into place, bound down tightly, and cut off to the proper length; then the next row behind it, and the next.

Axminsters are made of woolen yarn, dyed in the skein, and the pile is deeper and softer than in a Wilton.

In point of appearance, an Axminster rug is more economical than a Wilton or body Brussels, because all the wool is on the surface, whereas about 80 per cent of the worsted in a Wilton is buried, and of use only as so much filler. Also, the Axminster is more quickly woven, another important factor in reducing its cost. It combines economy in the use of material, and in manufacture, with richness of texture and almost unlimited potentialities of design and color effect. As for durability, a good grade of Axminster carpet used in the beautiful Tivoli Theatre, Chicago, supported a traffic of 7,280,000 people in twenty-six

months, and the same grade in the Shubert-Tech Theatre, Buffalo, has been in service for eight years, and is still good.

Years ago, an excellent grade of Axminster carpet was developed especially for the Waldorf-Astoria Hotel, New York, to meet the demand for a carpet with a very high pile, which would withstand hard wear in the corridors of the hotel. This fabric, for nearly twenty-five years, has remained the standard hall carpet for this famous hotel. And you cannot find any harder service anywhere for a carpet to have to endure, than in large theatres and hotels. So that good Axminsters can and do endure long, hard wear.

One great advantage in an Axminster is that there is almost no limit to the number of colors or shades that can be employed. Of course any printed fabric, such as velvet or tapestry Brussels, can be made with a great number of colors. Wilton and body Brussels are limited to five or six colors, corresponding to the five or six frames of yarn used, with an occasional few extra colors when it is possible to put more than one color on a frame. But, while some Wiltons have been woven with as many as twelve colors, twenty to thirty colors or shades in an Axminster is quite common. Naturally, this permits very beautiful, soft shading, even luxuriousness, in the patterns.

Now, before we finish, just a word about the difference between wool and worsted. Mothers, who have young daughters, know what it is to comb their hair in the morning. Wool is the sheep's hair, and it gets tangled, like your daughter's hair, only infinitely more so. Worsted is made by a very thorough and complicated process of combing all the long fibres of the wool out straight, running parallel, just as you comb your girl's hair, and it becomes smooth and lustrous in the same way.

But this process does something more. It combs out the short fibres, and leaves, for the worsted, only the longest fibres of the wool, which can be twisted together into a strong, durable strand, with a sheen that wool has not.

When short, upright tufts are wanted, which will have to support the wear on their ends, and when this lustrous sheen is desired, worsted is used. When a 'packing' quality is desired, wool is used, and the pile of the rug is made longer, so that, when it bends over under the pressure of walking, the tufts composed of the long and short fibres together, lie over on each other and mat, like grass. Either wool or worsted will endure hard wear; but the surface of a woolen rug has an appearance different from that of worsted: softer, and not so smooth and tight and even as the worsted surface, but rich and sometimes luxurious.

The quality of any rug can be judged to some extent, first, by the length of the pile; second, by the closeness of the weave. Neither of these tests is conclusive, and certainly gives no indication of the quality of the woolen or worsted yarn used, but they both are fair general guides.

As the durability of the fabric depends primarily on how much wool or worsted it contains, the length of the pile is important. But fine Wiltons have a rather short pile, say about an eighth, or three sixteenths, of an inch high.

The buried strands in the body of such a fabric are ample compensation for shearing the surface so closely to secure the desired smooth effect. Also, the purpose of the worsted yarn is to stand up straight and take the wear on the ends of the tufts, which it would not do if left long.

Turn a rug over and count the number of rows on the back; that is, the rows that run across the short dimension of the rug. A fine Wilton will have from about ten to a little over thirteen such rows to the inch. A medium grade Axminster may have about seven rows, and finer qualities more. Tapestry Brussels varies from seven to nine rows; body Brussels has nine rows to the inch in the very fine grades, and velvet, of course, runs the same as tapestry Brussels.

As a matter of fact, velvet sometimes is referred to as tapestry velvet, and if people would use the full names, body Brussels, tapestry Brussels, tapestry velvet, meaning thereby fabrics woven according to the manner detailed above for those names, they would be more certain of getting what they intended to get.

This matter of names is very significant and important. For instance, the term Wilton velvet is quite common. The first word is the name of a body fabric, the yarn of which is dyed in the skein, as we have seen; the second word is the name of a tapestry fabric, with no body yarns, and with all the wool or worsted on the surface, and printed, not dyed. What really is a Wilton velvet? Why, simply a good grade of velvet, tapestry velvet if you will, given, by courtesy, the 'Christian' name of Wilton. But it is not a Wilton at all, and should not be expected to endure the wear that a good Wilton rug is fully capable of sustaining.

No mention has been made of chenille rugs,

so far, because these involve a totally different and quite complex process of manufacture. In fact, it consists of two processes; first, the weaving of the chenille fur, and second, weaving this fur into a carpet. Without going into technical explanations that have no place here, it is impossible to give more than a very rough idea of its manufacture.

Chenille carpets or rugs might be said—not too exactly—to be two fabrics, one fastened on the other; the top of course the furred cords, the under a cloth back to which the chenille fur is bound by light threads. In use, these binding threads constitute a weak link. Though they are capable of much durability under wear, protected as they are by the matted fur surface over them, if the leg of a piece of furniture, or the corner of the heel of a shoe, or a nail were to catch in one of them so as to cause it to break, it would be the start of trouble for the rug.

On the other hand, chenille rugs are extremely popular for very good reasons. They can be woven seamless in widths of from twenty-seven inches up to eighteen feet or more, and are practically unlimited in color. They cannot be made with the closeness of weave of a Wilton or Axminster however skillful the manufacture, as there is a tendency to irregularity in the pattern. In the cheaper grades their wearing qualities do not equal those of Imperial Wilton or Imperial Axminster. But the surface has a luxurious appearance somewhat like that of Hartford-Saxony, a sturdy, deep-pile fabric made of heavy three-ply woolen yarns. Being made also of wool, chenille is free from the lustre of a smoothly finished worsted fabric, which to some tastes is objectionable. And it obtains this deep-pile luxuriousness and packing quality with a minimum of wool.

## A LINE ON LINENS

(Continued from page 139)

and-a-half-inch letter will be found most satisfactory. Of late there has been a vogue for the diamond-shaped monogram, and if that is used slightly larger letters are permissible. The monogram should be placed in the centre of the sheet, three inches below the hemstitching, or six inches from the top edge of the sheet. Where lines of hemstitching or insertion are used, the monogram should be a little above the design, or sometimes, if the design is elaborate, there is room for it between the ornamentation. This type of sheet, however, is usually seen in very expensive linens where the marking is done by the shop.

Bath towels come in a great variety of sizes. If only one size is used 27" x 54" will be found satisfactory. However, if the man of the house likes a very large bath towel 30" x 60" may be bought and a smaller size for the women—25" x 46".

A five-inch monogram is used for towels, and it may be embroidered in a color that matches the color scheme of the bathroom, or in white.

An interesting and comparatively inexpensive monogram is now being used by the big shops; it is a machine stitch that resembles French knots, and is usually done in bright color. The monogram should be a little above the hem or the stripe. Linen towels are, of course, always embroidered in linen thread and are nicest in white. Generally the design decides both the place and the size of the monogram, which may be a little smaller than that used on the bath towel. The monogram on the bath mat may be ten inches high and form a decorative central motive in color.

The standard finished size for pillowcases is 22 $\frac{1}{2}$ " x 36". The monogram should be placed a little above the hem and be half the size of the monogram on the sheet, one and one-half by two inches. The standard hem on a pillowcase is two and one-half inches, but if the case is embroidered it is sometimes practical to make it smaller. Though the pillowcase should match the sheet in marking, some women prefer to buy cotton sheets and linen pillowcases, as they are very cool to the face and do not



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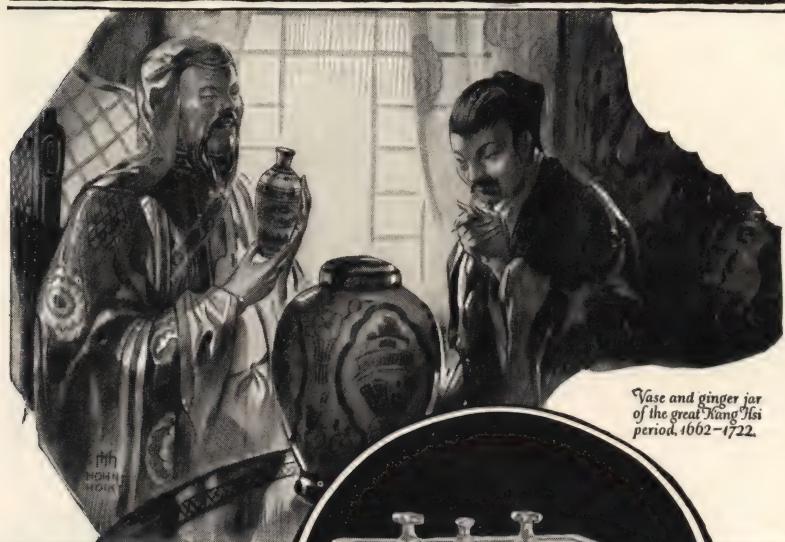
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THE DIAMOND SHAPED MONOGRAM IS MUCH IN VOGUE FOR TABLE LINENS. THE NAPKIN SHOULD BE FOLDED AS ILLUSTRATED WHEN THE MONOGRAM WILL APPEAR IN THE CENTRE OF THE CENTRE FOLD

demand a large outlay, being procurable from about \$3.50 a pair.

There are three standard napkin sizes, 22", 24", and 27". The last named is the size used for dinner and is very beautiful and luxurious, but if only one size is bought the twenty-four-inch napkin will be found most practical. The twenty-two-inch size is generally used for breakfast only. Breakfast napkins usually differ a little in design from the dinner napkin—a spot, a stripe, a check, or a small floral design being most in favor. A colored linen cloth with napkins to match is very smart for breakfast or the informal luncheon.

Since there is a vogue for doilies at the lunch table, luncheon napkins are often of a different type and the same size as a tea napkin—14" x 14". Frequently they are of plain Italian linen hemstitched or scalloped, or finished with a real lace edging, such as filet or crochet. The marking of napkins of this kind is not standardized, as it depends a good deal on the trimming, and very frequently it is omitted.

The diamond-shaped monogram already mentioned is much in vogue for table linen. On a twenty-seven-inch napkin it should be from two and one-half inches high, and on twenty-two or twenty-four-inch napkins one to two inches according to the individual taste. There is rather a vogue at present for the larger and more elaborate mono-

gram — larger than any of these — but there is no telling how long it will last and it is better to err on the side of conservatism. The monogram should be placed in the centre of the side of the napkin a little above the border, so that when the napkin is folded as illustrated, it is in the centre of the fold. The hem of the napkin should be about three eighths of an inch wide, and the overhand hem is recognized as the best and the smartest — that is, the hem is doubled back and oversewn.

To have or not to have tablecloths: that is the question. More and more we see the economical doily taking the place of the cloth in houses of moderate income, but unmistakably the tablecloth of fine damask is still the most distinguished covering for the dinner table in the world of fashion. The size of the tablecloth should be large enough to allow an overhang of about 15", and the hem should be finished in the same manner as the napkins. Tablecloths of linen are sometimes edged and trimmed with lace, but these are considered better form for luncheons than for dinners. This is of course not an arbitrary statement, for we are all agreed that so long as a thing is beautiful and in good taste it may be left to the discretion of the individual, but we quote the conventional point of view.

In the more expensive cloths, styles are many and varied, Italian cutwork, beautiful embroidered linens and other materials of the same type are seen. Where a cloth of this kind is used, the napkin should be of plain damask with a satin border, or a stripe design, rather than the conventional damask design.

The monogram on a damask tablecloth should be about four or five inches high and of the same type as described for the napkins. The best and most usual place is on opposite corners, so that it appears at the right hand of the hostess at one end, and at the right hand of the host at the other.

The choice of bureau covers and sideboard runners is very wide. In the dining-room the kind of runner chosen will depend to a great extent on the type of the room. Some sideboards are best without any covering and many people prefer the polished surface of the wood to the handsomest cover. If the room is furnished in dark woods and sombre tones, white covers would be entirely out of place, but heavy natural-colored linens may be used. In any case,

they should not overlap the front or sides.

Bureau covers may be as individual and as fanciful as one pleases. To have them of colored linen in a tone that matches the curtains is sometimes delightful, or of white or cream linen with colorful embroidery or appliqué. They

may be of linen and lace, or all lace, or if one uses a glass top on the bureau a lovely piece of brocade may take the place of linen. It is in details of this kind that the factor of fashion enters, and here it is that one can express individuality and delight in being different without fear of violating good form.

## GARDEN CONSTRUCTION NOTES

(Continued from page 141)

is placed in a bed of mortar as above specified.

It is sometimes desirable to construct ramps (see Figure 3 and Figure 4). These are really inclined steps with an exaggerated wash on the surface of each tread. Such ramps may be constructed either upon a concrete foundation (Figure 4) or upon a cinder and loam base (Figure 3).

In the former case the concrete foundation is constructed and stepped, similar to the construction of the foundation for average steps. The walls are built on the foundation and the stone risers first placed in position against the riser of the stepped foundation. Cement mortar—one part cement, two parts sand—is placed on the foundation and sloped to accommodate the wearing surface in its finished position. Figure 4 shows the use of a stone riser and flagstone treads. Other combinations are possible.

Figure 3 shows a ramp with stone risers and brick treads laid upon a sand cushion over a cinder base. The excavation for this structure includes the trenches for the ramp walls and separate cross trenches for each riser. The risers are placed carefully in position and then the individual concrete foundations are poured separately. After the concrete has thoroughly

set, the ramp wall foundations should be built. Cinders are next placed in position, shaped to conform to the finished grade at their proper level and are thoroughly tamped. A two-inch layer of sand is placed over the cinders (Figure 3) and half bricks are used for the treads.

Under conditions where the action of frost is negligible, the foundations for steps need not exceed the requirements necessary to support the wearing surface. Stepped slabs six inches thick, shown in Figure 2 and Figure 4, would be sufficient. In sandy soil board forms may be necessary to hold the sides and prevent unnecessary excavation and consequent use of more concrete than is actually required. In very moist conditions, drainage may be advisable.

Whenever it is necessary to build long flights of steps—twelve or more steps—with or without intermediate landings, it is advisable for the amateur to consult someone with experience in the design of this type of structure. When reinforced concrete is used, nearly always in flights of steps exceeding twelve steps, experienced advice should be sought in order to avoid unnecessary expense in construction, and to procure satisfactory results.

## THE OLD STRAWBERRY BED

(Continued from page 150)

size and the middles bleach to a pure cream white.

Being enthusiasts in regard to combining beauty and utility, we set a row or two of some sorts of neatly growing annuals among our vegetables and also border our little bed with flowers. In the picture, a row of single asters—mixed colors—borders the front side of the bed, and one of all-color zinnias the path side, connecting with the same flowers that edges the entire path. We plan to reserve well-grown seedlings of both zinnias and asters for this use.

A supplementary little garden, planted as above, yields an abundant harvest and richly repays one for the time and trouble spent in preparing and planting the ground. It is also one of the great ornaments of the fall garden, at a time when many crops have begun to be shabby. In order to get the best possible results, however, no pains should be spared to further its best and most rapid development. Sometimes excessive heat harms some of the seedlings, especially lettuce. Cheesecloth screens may be easily knocked together and used

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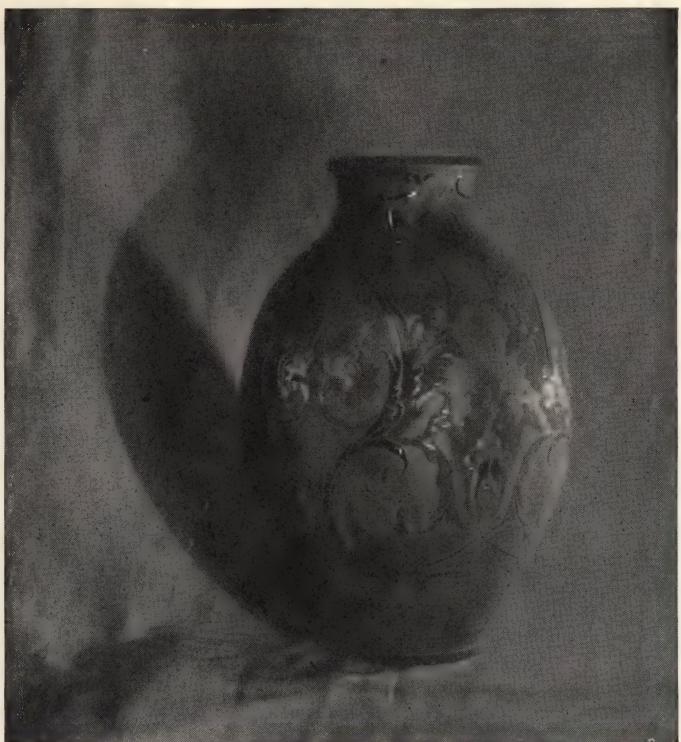
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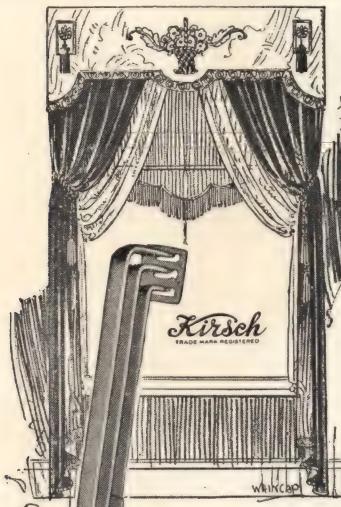
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for protection during the hottest part of the day. Much moisture is also required; this, in a dry season, may be provided in two ways, by watering, and by cultivation to conserve that in the ground. As space between rows in ground so intensively cultivated is limited, a child's rake on a long handle will do good work, also one of the excellent long-handled cultivators; both serve the double purpose of conserving moisture and keeping out weeds.

Pests are not as numerous as in the early part of the season, but occasional spraying is very beneficial if not absolutely necessary. Chinese cabbage is very attractive to the moth that produces the cabbage worm, from which it must be protected, or you will raise a fine crop of vegetable lace instead of crisp white salad material. Sprinkling with salt when damp, spraying

with kerosene emulsion early in the game, dusting with hellebore, all help. If turnips or radishes show signs of being attacked by maggots, water the adjoining ground with strong carbolic suds.

A little supplementary fertilizer is often gratefully absorbed. Soda nitrate for the leaf-producing crops—lettuce, endive, and so forth—and bone meal for general use, a little dug into the ground once or twice during the latter part of the season, often pays richly in renewed growth and stimulation. Spinach is another green that can be planted in July with reasonable expectation of harvesting a crop. It takes about ten weeks to come to maturity, but, on the other hand, is not affected by early frosts. There is seldom room, however, in our miniature garden for its inclusion.

### SEMIANNUAL TASKS COÖRDINATED

(Continued from page 152)

the centre screw eyes are so placed that the middle rail of the sash will not interfere with driving screws through them. Place stout screw eyes in the sash at *e* and *f*, and tie strong cord in them as shown. Push the sash through the window and raise it into position by pulling upon the cord tied to screw eye *e*; keep a moderate tension upon both cords while screws are being driven through eyes *b*, *c*, *d*. Two people working together make this a simple and safe matter. The sketch illustrates a storm sash, but screens may be handled by the same method and more easily, for they are lighter.

In fitting storm and screen doors to be sure they are interchangeable, the doors should be of the same thickness, fitted to swing in the same space, hung by the same kind and size of hinges, fastened by duplicate latches, locks, or hooks, and fitted with the same kind of spring, so it will be unnecessary either to fit or change the hinges or fastenings, as indicated in Fig. 4. Either type of butt shown in Fig. 5, or a similar one may be used. They may be fitted in the edge of the door and casing as the doors of the house are hung which really makes the best piece of work, but ordinarily the butts are placed upon the face of the door and of the casing as shown in Fig. 4.

The work of the semiannual change of doors may thus be reduced to the removal of the door by releasing the spring *b*, Fig. 4, removing the pin if a pin butt is used, or lifting the door up in case of

loose-joint butts, as shown in Fig. 5. This means that the standing half of the hinge, *c*, Fig. 4, upon the casing should never be moved, and the swinging half, *a*, of each hinge should be permanently fastened to each door; thus four butts will be required for the two doors, one half of one pair being useless. Ordinary spring-door hinges have no place in this case, for the spring should be of the nature of a spiral spring, as shown at *b*, Fig. 4, or a tension spring, one end fastened to the door casing, with the movable end upon the door. There should be a duplicate fitting for the other door. The latches or locks of both doors should be placed at the same height so they will both fit the striker permanently fastened to the door casing.

Another method of accomplishing the same end is to make a door similar to that shown in Fig. 6, in which either a sash for winter, or a screen for summer may be fitted, and changed almost instantly. The sash and the screen should be of the same thickness as the door, and be held in place by spring plugs similar to Fig. 7, which may be placed in each to coincide exactly with holes *b*, Fig. 7, which are bored in the frame of the door. Certain advantages resulting from this method are the solid panel in the bottom of the door which cannot be stretched by childish hands, or by the scratching of the pet dog or cat, as happens often to the lower panels of a screen door; strange to say, many otherwise thoughtful and intelligent

people push directly against the netting of a screen door until it is badly stretched or broken away from its tacks in the frame, instead of opening the door by pushing against the wood of the door itself. The additional width of the screen frame should afford a sufficient

width of wood to permit even a thoughtless adult no excuse for pushing against the yielding netting.

Perhaps the ease with which the semiannual change may be made by this method may make it a popular solution of the perplexities involved.

## THE EIGHT FORTY-FIVE

(Continued from page 154)

I told him, upon his inquiring, that the house is to be all-brick Colonial, with a portico in front and a porch on the side—dark red brick, with white trim; and that there was to be a white picket-fence all round, a brick garage, and a kennel for Bub and chicken-houses, painted white and green, at the rear of the plot. He did not seem much impressed and I gathered that his tastes ran to something more flamboyant. By some obscure association of ideas, he asked my business, and I told him that I was an editor and author. 'You don't say,' said he; 'I somehow thought ye were a ministrer.' 'Far from it,' said I;

'I could no more preach a sermon than . . . than boss a construction gang.' 'Maybe they're not so different at that,' he returned with a grin. 'In both ye tell people their sins. Well, well, every man to his trade. I've read only one book in me life and that was what they call a novel, I dunno what it was about, some dumfoolery or other, but now, what wid this prohibition and one thing or another, I may take to readin' meself.'

I prize Mr. Murphy's company, because he feeds a hunger in me for nature uncontaminated by culture. He's honest, like onions and potatoes.

## THINGS TO REMEMBER IN THE BEDROOM

1. Plan your bedrooms so that they have a cross draft.

2. Have your wall spaces large enough to accommodate your various pieces of large furniture, beds, bureau, chiffonier, and so forth. This is an important feature to settle when the plans are being drawn.

3. Have at least one ample closet in every room. Have wardrobe closets and hat and shoe cupboards if possible.

4. Have an open fireplace in at least one bedroom.

5. Electric lights in closets are a worth-while convenience.

6. Closet floors raised to the level of the threshold or higher will help to keep the dust out.

7. Have shelves and a clothes-pole in every closet. Be sure that the diameter of the pole is not too great for a clothes hanger to slip on easily.

8. A man's closet may be built with sliding trays just the right size for his shirts, and shelves or compartments where he may stand his boots and shoes neatly on their trees.

9. A separate dressing-room, when there is room for it, is the best solution of the problem of wardrobes, storage closets, drawers, and

the like. If this room is made large enough it may have a single bed placed in it. This is an English custom but one which we might adopt to advantage. The bedroom is then left free for use as a sitting-room.

10. Place plenty of floor plugs for electric lamps and such conveniences as a small heater or an electric curling-iron. Have a light near the beds for reading and a drop light over the bureau.

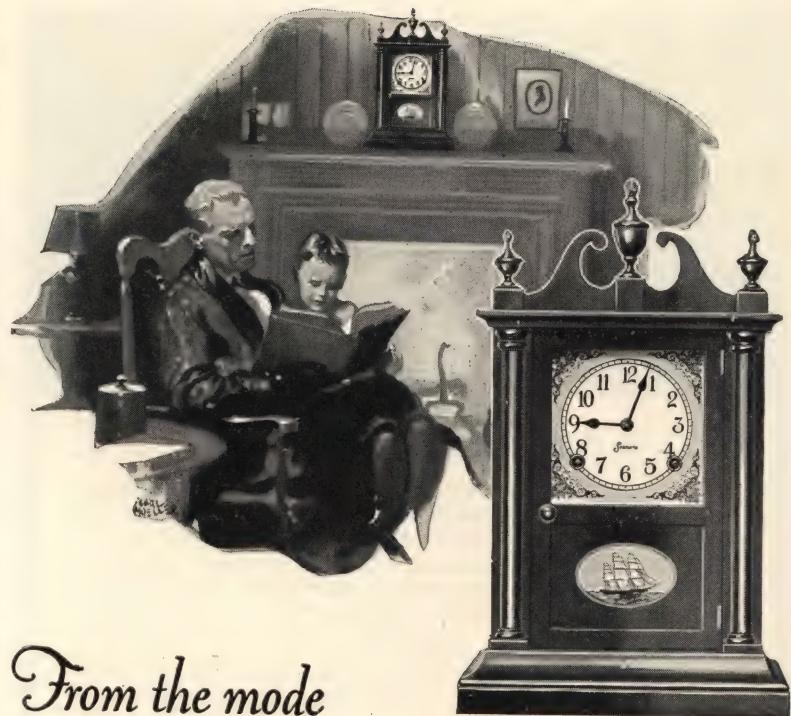
11. Have a switch by the right-hand side of the door to the bedroom. A switch near the bed as well gives a feeling of security.

12. A full-length mirror built in a door is a great convenience. It should be placed, however, where the light will fall directly on it.

13. A small set of hanging bookshelves near the desk is a pleasant feature in the guestroom.

14. Hardwood floors are best for bedrooms, and large rugs which will not slip or slide are the safest. An old floor, however, planed and painted, will give satisfaction. If preferred it may be covered with linoleum on which plenty of rugs are used.

15. Do not crowd all the outcast furniture into the bedrooms, but let each room be simply furnished.



## From the mode of Chippendale by Sessions

REAL beauty endures. The style of Chippendale has come into its own again. "Proportion, strength and craftsmanship," upon which Chippendale depended for his quiet dignity of design and appropriate simplicity, have been re-created in this Sessions masterpiece.

Note its charming lines. See it on the mantel in your living room. Can't you hear the cathedral-chimed-toned gong striking the hour and half hour? The eight-day movement, with parts die-cut from sheet-brass to insure greater accuracy, is the result of 84 years development in the art of making better clocks to sell at fairest prices.

There is a Sessions clock appropriate for every room, at the leading stores. Our booklet "Friendly Clocks" will help you make a selection. When you write (using the margin below) please mention your dealer's name. For a satisfactory, beautiful timepiece insist upon a Sessions.

THE SESSIONS CLOCK CO.  
125 East Main Street, Forestville, Conn.

CHIPPENDALE

\$19.50

17 $\frac{1}{4}$  inches  
High; 10 $\frac{1}{4}$   
inches Wide;  
Mahogany  
Finish Case; 5  
inch White  
Dial; 8-Day  
Movement;  
Hour and  
Half Hour  
Strike on Ca-  
thedral Gong.

## Sessions Clocks

DEPENDABLE AS TIME ITSELF

WRITE your name and address (and your dealer's name and address) on the margin below, send them to The Sessions Clock Co., 125 East Main Street, Forestville, Conn., and the book "Friendly Clocks" will be sent to you.



## GAY COLORS FOR LIFE

You can have a life-long supply of flowers beginning next Spring by planting a garden of our Hardy Perennials now. Such a garden, though a permanent distinction to your home, costs far less than most domestic luxuries.

IMAGINE: Tall spikes of Nature's truest blue—Delphiniums. Stately spires of amber, coppery-orange, bright rose—our Regal Lupines. Irises in lavender, purple, and yellow. Huge Japanese Irises in mauve-blue, mahogany-red, and light violet. Superb Peonies. Dainty Columbines in blue and white, and red and yellow. Great, flaming Oriental Poppies. Gay Phlox, Blue Salvia, Painted Daisies. Canterbury Bells. Bleeding Heart. Gentian. Foxglove. Baby's Breath. Rosemallow. Statice. Wake Robin. Old-fashioned Heliotrope.

### Complete Hardy Garden Borders with Blue Prints

Our experience with perennials has shown us many beautiful combinations. We have incorporated them in several collections that will give complete, balanced borders for use against walls or shrubbery, accompanied by blue prints showing exact placing of plants to scale. They are designed for a space of 20 feet by 6 feet. For instance,

Border collection No. 1, 137 plants, \$20  
Border collection No. 2, 177 plants, \$30

WE SUBMIT PLANS FOR INDIVIDUAL REQUIREMENTS DURING THE LESS BUSY SEASONS. WRITE FOR CATALOGUE, ALSO AUTUMN SUPPLEMENT AUGUST 1ST

F. H. HORSFORD, CHARLOTTE, VT.



The  
Choicest  
Varieties

Big  
Peony  
Manual

## World's Most Beautiful Peonies

WE are carrying in stock this season, for fall sales, what we believe to be the largest stock in the world, of the choicest of the world's most beautiful peonies.

Commencing in September we can supply in large, well grown yearling plants, or in our usual large divisions, the following choice varieties:

Le Cygne; Solange; Lady Alex. Duff; La Fee; Tourangelle; Longfellow; Philippe Rivoire; Luetta Pfeiffer; President Wilson; Mme. Jules Dessert; Kelway's Glorious; Therese; Frances Willard; Martha Bulloch and many others.

Remember that Brand's peonies captured the three big prizes at the last National Show of the American Peony Society (two Gold Medals and the Silver Medal) it being the first time in the history of the Society that all three medals were awarded to one grower.

Brand's Big Peony Manual tells all about this wonderful choice stock, the most beautiful contributions to the peony world, and offers one of the largest lists of Japanese peonies carried in America. It also makes a special offer on that great Japanese peony "Fuyaja." Write for a copy.

Growers of Peonies over 50 Years

THE BRAND PEONY FARMS  
Box 22, Faribault, Minn.

## MONTH BY MONTH IN THE GARDEN

### In the Flower Garden

1. Plant herbaceous plants from now on.

2. Order bulbs if they are not already ordered. Lift narcissus bulbs of three and four years' standing and divide. Plant now or later.

3. Plant lilies and iris.

4. Keep phlox flowers picked off as they fade. Keep the plants well watered.

5. Cut hollyhocks to the ground.

6. Sprinkle wood ashes around cosmos plants.

7. Use ashes around aster stems. Then soak the ground near the roots with ivory soap suds. Hand pick beetles on the aster plants.

8. Cultivate annuals and keep them picked.

9. Plan for the local flower show by watering freely. Feed the plants to be shown with liquid manure the color of weak tea especially after the buds have formed. Disbud if necessary. Stake well.

10. Collect seeds. Sow in the frames as soon as these are empty.

11. Sow pansies.

12. Water dahlias with ammonia water—one tablespoon to one gallon of water.

### The Orchard, Lawn, and Shrubbery

1. Plant evergreens. Spray foliage and keep roots moist until established. Move with balls of earth.

2. Start a strawberry bed using runners taken last month from old plants or buy new plants.

3. Prune blackberry and raspberry vines. Cut old canes to the ground. Leave three to four new canes to a plant and clip these back next spring.

4. Thin out grapes so the bunches may get light and air.

5. Can fruit and vegetables as they come along.

6. Seed the lawn if the weather is moist. Grass seed does not germinate as well with artificial watering.

7. Spray in August for spruce galls—one part oil to thirty parts water. The mature insect emerges from the gall August first. The female settles on the spruce leaf and lays eggs. The larvae hatch

and find buds to burrow in. Next spring these buds develop into galls instead of twigs. Spray early May or August.

8. Use branches of early fruiting shrubs for indoor decoration such as elderberry, arnold hawthorn, early viburnums, matrimony vine, Japanese rose, black chokeberry, Buffalo berry, Russian olive, spicebush, alder buckthorn.

### In the Vegetable Garden

1. Sow bush beans to mid August. Sow also beets, carrots, endives, lettuce, radish, spinach, turnip, early dwarf peas.

2. Cultivate cabbages and check bugs and worms. Dress plants with liquid manure.

3. Bleach celery.

4. Pull and store onions in a dry place when the tops become yellow.

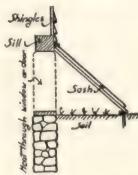
5. Dig potatoes only as they are needed.

6. Pick tomatoes when pink and put in a sunny window to ripen evenly.

7. Beans are more tender if picked when the pods are not too big.

8. Sow cover crops in spaces as soon as cleared if the ground is not used for late crops.

### In the House and Frames



1. Build a new cold frame if you have none already.

2. Sow inside schizanthus, stock, mignonette, sweet pea, calendula, primrose, cyclamen, cineraria, calceolaria.

3. Sow perennials in frames if not sown already and transplant perennials seeded in July.

4. Sow seeds of trees and shrubs in seed bed when ripe.

5. Dust flowers of sulphur on the rose plants.

6. Keep chrysanthemums constantly growing. Water well.

7. Shift cyclamen to final pots.

8. Take geranium cuttings for winter bloom.

9. Cultivate carnations in the field and prepare to bring them in.

10. Start a compost heap. Use grass sods stacked with the grass sides together and with alternate layers of manure.

**Planting Iris and Madonna Lilies**

 PLANT iris in August just before the late summer growth begins in order to get them well established before winter. Do not plant the tubers too deep, for they like to run along the ground just under the surface, especially the German iris. Use *Viola cornuta* in front of iris to soften the foliage and to cover it especially during the summer when it gets dry and yellow, for iris leaves, like tulip leaves, should not be cut but left to ripen on the plant.

Madonna lilies should also be planted in August. Lilies like a soil full of tree and shrub roots if possible; if not the soil must be well drained and have plenty of moisture. Madonna lilies like a situation in front of shrubs, but not shaded by them, and they will do well in the herbaceous border for they like full sun.

If the soil is light, use a layer of well-rotted cow manure (at least a year old) well under the bulb and good light loam on top of this with some lime mixed in. Have the bulb top 2-4" below the soil surface. Plant in August and do not disturb after planting. Dust the bulbs with flowers of sulphur at planting to prevent mildew.

Plant other lilies at this time, such as *Lilium testaceum*, *L. tigrinum*, *L. elegans*, and others. Lilies vary in depth to be planted according to whether they root from the stalk or only from the base of the bulb. *Lilium candidum* roots from the base of the bulb, while *Lilium tigrinum* roots from the stalk, and should be planted as deep as 6" or deep enough for these roots to form.

**Cutting Flowers in August**

 ALWAYS use scissors or a knife and if the stems are tough make the cut slantwise. There are convenient cutting scissors on the market which hold the flower at the same time they cut it.

When the flowers are cut keep them out of the sun and take to a cool place and plunge in deep water for some minutes before arranging.

Dahlias, hollyhocks, heliotrope, mignonette, Chinese bellflower and Shirley poppies do better if their stems are plunged in hot water after cutting. Do not have the water too hot. Hollyhock stems and some shrub flowers, notably lilacs, may have their stems slit about three to four inches from the

end and also cut under hot water. Shirley poppies will keep better if their stems are singed with a candle flame at the tips. Poppies should be picked when the bud shows color but is not yet open. Gladioli are cut when the bottom flower blooms. Peonies should be cut at night if possible and left in a cool cellar until morning with the stems immersed in water up to their heads. All flowers for exhibition purposes will keep better if treated thus.

To revive wilted flowers cut their stems under water. Bouquets which have been worn may often be revived in this way. Roses and violets which droop after being worn or carried may be further benefited by wrapping the heads in waxed paper and putting the whole flower or bunch of flowers in a tub of water over night.

 When cutting flowers for indoors visualize the room before cutting the flowers. Then you will know what flowers to choose. Make it a point to have a good supply of vases on hand of various shapes, colors, and sizes.

**Some August Combinations for the House**

1. Orange zinnias and purple buddleias.
2. Blue bachelor buttons with maroon and flesh-colored zinnias in a neutral colored Italian ware bowl.
3. Single white petunias with their own foliage arranged to show well the shape of the individual flower in low white glass bowl.
4. Cosmos in purple Italian glass.
5. White daisies, larkspur Blue Butterfly, Drummond phlox maroon and Drummond phlox salmon.
6. California zinnias in mixed colors in black vase.
7. Ageratum and lemon African marigolds.

**Picking Pears**

 APPLES, pears, plums, apricots, and cherries bear fruit on fruit spurs which should not be hurt in picking the fruit. Give the stalk a twist instead of a pull and the fruit breaks off at the right place without hurting the spurs.

Pears do not keep as well as apples and should be picked before being dead ripe. It is well also to pick at intervals leaving the smaller fruit until last and thus avoid having too many ripen at once. Pick when they have reached full size and have begun to color.

**"How clean and healthy your stock looks!"**

This is a common exclamation from those who visit our Nurseries. Indeed, the State Inspectors marvel at the freedom from insects and disease manifested by Rosedale Stock. Evergreens may be safely planted in early September. September is the ideal month for planting Hardy Perennials. By aid of the September rains they become thoroughly established and ready to give abundant bloom the following Spring. Our supply of Delphiniums, Irises, Peonies, Phlox, etc., was never better.

**Our Landscape Service**

has helped many to beautify their homes during the past quarter century. If you need more assistance to solve your planting problems than is contained in our helpful literature, you would do well to ask for our terms. Visitors welcome, except Sundays. On the Sawmill River Road, 1½ miles north of Westchester Co. Alms House.

**Acres of Peonies****Autumn Booklet**

Nearly 200 varieties, all carefully selected, embracing a full range of colors, a long blooming period and a variety of forms — single, double, etc. Many are fragrant. Rosedale Peony Plants are heavy one, two and three year specimens. Planted this Fall, they will bloom next Spring.

Quotes moderate prices on our complete line of Trees, Shrubs and Roses. Gives six good reasons for Fall planting. Tells just what you want to know about Peonies and other Hardy Flowers. Lists all sorts of Nursery Stock. If you have not yet received a copy, write today.

**ROSEDALE NURSERIES**

**R "Outfitters for the Home Grounds"**

Box O

Tarrytown

N. Y.

Prices as Low as Consistent with Highest Quality

**WHAT TO PLANT IN AUGUST**

- I. Plant Evergreens big and little — truck-loads, car-loads, barge-loads; trees from one foot to forty feet high.
- II. Plant Hardy Perennials that will produce a succession of flowers for many years to come.
- III. Plant shade trees, big and little. Don't wait until Spring. You will gain. You cannot lose. They are guaranteed.

**HICKS NURSERIES** is one of the best places in the world to study trees. Why? Because there are thousands from twenty to forty years old. You will be able to see how your young trees will look when matured.

August is a good time to study. Why? Because the rush of visiting rose-gardens is over. It is cooling off. As you are planning for the greatest development of your place, you can do it better than after returning from Florida next April.

August is the time when labor is most abundant for garden improvements. The Hicks staff will be able to carry out special work and move your trees around with facility — two feet in diameter is easy.

You cannot get the best development without using some of the new species described in the various editions of the Hicks literature. Have you our "Flowers, Shade, Evergreens, and Fruit to Plant This Summer"? Like strip comics, it shows just how to plant all Summer.

**HICKS NURSERIES, Box B, Westbury, L. I., N. Y.**

Greenwich-Oyster Bay Ferry leaves Greenwich at 8:30 A.M., 11 A.M., 2 P.M., 4:30 P.M., and 6:30 P.M.

# DURO

## Water Systems

ONCE it was the old oaken bucket, next the hand pump, then the wind mill, but now thousands of suburban and country homes have *pressure water systems* that supply running water to bathroom, kitchen and laundry "just like city water service."

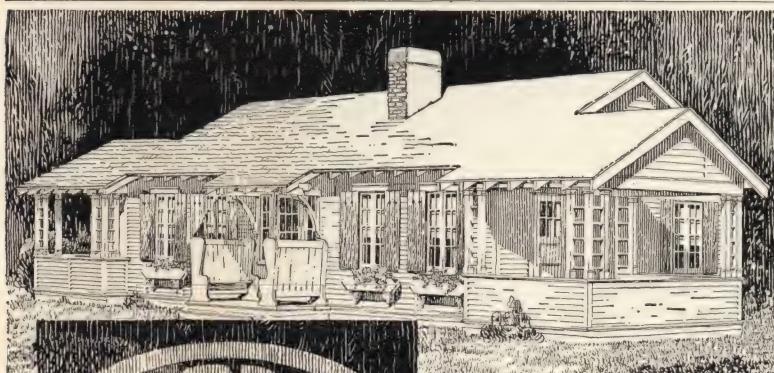
And with the development of this modern idea there has come one *outstanding name*. That name is DURO. Duro Water Systems have certain mechanical advantages that make for ease in installation, simplicity in operation and long, carefree service. "As good as Duro" is synonymous with the best.

Duro is the largest exclusive manufacturer of residence water systems and water softeners. There are Duro systems for deep wells and for shallow wells or cisterns. A Complete Duro Electric Water Lift may be had for as low as \$79.50.

"How to Choose a Water System" is a booklet that states forty questions you should ask about water systems. Send for it today.

THE DURO PUMP & MFG. CO.  
408 Monument Ave., Dayton, Ohio

### Standard of the World



This advertisement shows Togan Summer Cottage No. 18, and Togan Garage No. 128. The entire line of this year's models is shown in the Togan Catalog, sent anywhere for 15c, coin or stamps.

TOGAN-STILES, INC.  
Grand Rapids • Mich.



Send for this informative book, full of beautiful inexpensive buildings.

### AMONG OUR CONTRIBUTORS

OUR cover this month shows in color one of the silk murals designed by **Lydia Bush-Brown** which are described in the leading article. Miss Bush-Brown has exhibited these murals in several cities and in Boston received a medal from the Society of Arts and Crafts at whose rooms they were shown. The mural used on the cover, called The Dance of the Pomegranate, is for sale and we shall be glad to answer any inquiries about it. It is 5' 10 1/2" x 6' 1" in size and is priced at \$350.

\* \* \*

The last few years have seen a rapid development in California of a regional architecture that the state may well be proud of. It has great beauty and seems bound to endure by reason of the fact that it is founded on the traditions of the state, it takes into account its climate and topography, and has, moreover, been adapted to modern living conditions without sacrificing any of its inherent beauty. **Roy S. Price** is a California architect who, as the photographs of Dias Dorados show, is helping to establish in that section of the country an architecture that is founded on its traditions.

\* \* \*

**Bertha M. Howland** is an interior decorator in Boston who has written several articles for the *House Beautiful*. Miss Howland's articles are always filled with definite, practical information and this one on Harmony in Color Schemes is no exception. Many people are able, perhaps, to achieve separate rooms of pleasing color schemes, but so to design the rooms of a house that there is a definite color relation between them is another matter. It is a further step in the art of interior decoration and one that must be taken before much progress is accomplished.

\* \* \*

**Lydia Garrison** who writes of bookcases, and **Elsa Rehmann** who gives directions for obtaining Old-Time Charm in Gardens, that elusive something that is as necessary to a garden as to a room, are both well-known writers for the *House Beautiful*. So also is **Alice Van Leer Carrick** who takes us

collecting again, but this time she recounts not her own experiences but guides us rather to those which have made delightful plots or incidents in books. The number of these books which she mentions shows that collecting as a pastime is far from being on the wane. Mrs. Carrick's new book, which will comprise the collecting letters from France, printed recently in the *House Beautiful*, is now in the printer's hands, and with her indefatigable zeal she is about to gather material for a new book. Mrs. Carrick invites her collecting friends to write her of the subjects which they would like included in this new book.

\* \* \*

**Mrs. Harold E. Gillingham**, also an ardent collector, tells the interesting tale of the growth of her collection of old Sheffield. **Edward Stratton Holloway** is well known as the author of *The Practical Book of Furnishing the Small House and Apartment*. Today there is a tremendous interest in all things early American, an interest that ranges all the way from the furniture used in the humble households of the Puritans to the industries carried on by their feminine members. Many of these industries have been revived and are being practised both for pastime and for profit. Among these one of the most popular is weaving. **Mary M. Atwater**, who will give definite directions for Colonial pattern weaving, is a teacher of this craft and has successfully instructed a great many pupils. Mrs. Atwater will be glad to answer any questions on the subject or to explain any points which may not be clear. Letters addressed to her in care of the *House Beautiful* will be forwarded to her.

\* \* \*

**Mary Jackson Lee** is still receiving letters of congratulation upon her change of address, along with large numbers received each day inquiring about the articles shown and described in the Window Shopping columns. In this morning's mail came the following:

Dear Miss Lee: —

Congratulations! I like your new home in the *House Beautiful* and you surely deserve to be moved up front. You do find such charming and unusual

things in your Window Shopping and I am always being tempted to buy something new for my home. This time I want to know where the reproductions of the Hitchcock chairs can be found, also the little unpainted shelf wall-rack and, most important, where can I get the leather fire-bucket and the flower prints?

My dear Miss Lee:—

Will you kindly give me the address of the firm which sells the batik and marbelized papers? Your Window Shopping department is so nice since you have moved to the front of the magazine.

\* \* \*

In an article published last month, *A House of Character Within and Without*, by Harriet Sisson Gillespie, the following statement in regard to the laying of the bricks of the exterior wall was made: 'While tapestry brick is always interesting, the expedient to which the architect resorted by turning the tapestry side in to obtain a certain feeling of greater malleability and age, is even more so.'

As there were several inquiries as to just what effect was thus obtained we believe the following explanation from the manufacturers will be of interest: 'The brick-work is laid up in Flemish bond, *i.e.* alternate headers and stretchers in each course. For this reason only the stretchers could be turned with the face in, thereby showing a semi-smooth kiln-marked surface to the outside, whereas the headers, which are of the same texture as the face of the brick remain as intended by the manufacturer, *i.e.* textured as Tapestry brick are. This resulted in two thirds of the wall surface being semi-smooth and one third rough texture.' It is this play of the smooth with the rough surface, which, combined with the use of bricks of only the russets, purples, and woody browns, gives the wall an unusual and well mellowed appearance.

\* \* \*

Next month the cover will be the Prize Design of our Second Contest, a cover that we believe will be as popular as was the Prize Design of last year. We have received many letters of appreciation about the covers which have appeared on the magazine during the last year so that we are more than ever assured of the success of our Annual Competition, and feel convinced that it will bring us each year in increasing numbers designs of originality and merit. One subscriber writes: 'The *House Beautiful* covers are the most decorative things in my house,' and the following letters are but two out of a number which offered similar testimony:—

May I be permitted to say a word of praise of the May cover for *House Beautiful*? To my mind, it is one of the most artistic, both in coloring and in subject, of the many lovely ones that this magazine displays. Other of your readers have voiced admiration for this particular cover, and I hope to see *House Beautiful* use more of these Jules Agricourt covers, if they are consistently as fine. Yours in interest and appreciation.

My last inspiration, up to date, was the old-fashioned mirror, which I think appeared on last October's issue. I used that for a model for a large mirror in the same room with the mantel I mentioned, and have only changed it as far as it was necessary because of the place where I was using it. It is finished in black and dull gold leaf and is most effective (and useful) against a gray leaf paper. So you see, your lovely covers have brought many delightful thoughts or, shall I say, dreams and their fulfillment into one home, in addition to all the other help and enjoyment I have always received from your splendid magazine.

Over one hundred of the best designs submitted in the Competition were selected for a traveling exhibition and to date have been shown at the following places:—

Public Library, Boston, Mass., February 17-24; Art Center, New York, N. Y., March 10-15; Public Library, Troy, N. Y., March 23-29; Kaufmann's Big Store, Pittsburgh, Pa., April 6-13; Architectural League, New York, N. Y., April 23-May 2; School of Art, Cleveland, Ohio, May 5-12; Marshall Field & Co., Chicago, Ill., May 18-24; Society of Fine Arts, Omaha, Neb., June 1-7; Carnegie Public Library, Crawfordsville, Ind., June 16-23.

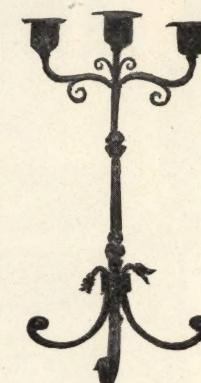
Everywhere these covers have attracted large and attentive groups of people. Another year we shall hope to hold the first exhibition earlier so that these exhibitions may go as far west as the coast, and also that such requests as the one we received from the Marshall Field store in Chicago to extend the exhibition another week may be complied with. In almost every case those who were responsible for holding the exhibitions this year have asked to be entered now on next year's itinerary. Mr. Henry Turner Bailey of the Cleveland School of Art writes:—

Our students were delighted with the *House Beautiful* designs. . . . I want to thank you again for letting us have this show and put in now an application for next year's show.'

The chairman of the committee in charge of the exhibit in Troy wrote:—

I am very happy to have been privileged to secure the exhibition and want to thank you for your co-operation. It has attracted visitors from near-by places, and one day a couple of Albany art teachers brought sixty of their students from the Academy to study it. I would ask you to put us on your itinerary for next year but I am to have a year's leave of absence for further study. However the year following I hope I may secure your exhibition if you have one.

# The W. Irving Forge, inc.



The W. Irving Candle Holder No. 1527  
14 in. High



hand forged hardware.

The W. Irving  
Thumb Latch  
No. 161

W. Irving HAND-FORGED HARDWARE distinguishes your house from the others—and it is not expensive.

For Homes, Churches, Camps or Bungalows of individuality.

Lighting Fixtures, Bells, Lanterns, Shoe Scrapers, Toasting Forks, Fireplace Sets, etc.

The W. Irving Hinge No. 60

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Telephone Murray Hill 8536 Telephone Vanderbilt 7602  
New York City



## DO YOUR CURTAINS GIVE YOU ALL THEIR LOVELINESS?

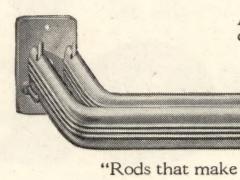
FINE Curtains alone cannot produce beautiful window effects. The rods are almost as important for they make or mar a curtain's charm.

With graceful, scientific Bluebird Rods, Curtains give you all their loveliness. Rustless, sagless, eco-

nomic, they come single, double, triple in lustrous Satin Gold and White Enamel. Easy to put up—packed with both nails and screws.

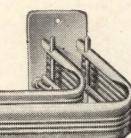
Stiffening Ribs distinguish "Bluebirds" from other rods. Look for this feature. Made by H. L. Judd Co., Inc., New York.

Ask your dealer for Bluebird Rods. He carries them or will gladly get them for you.

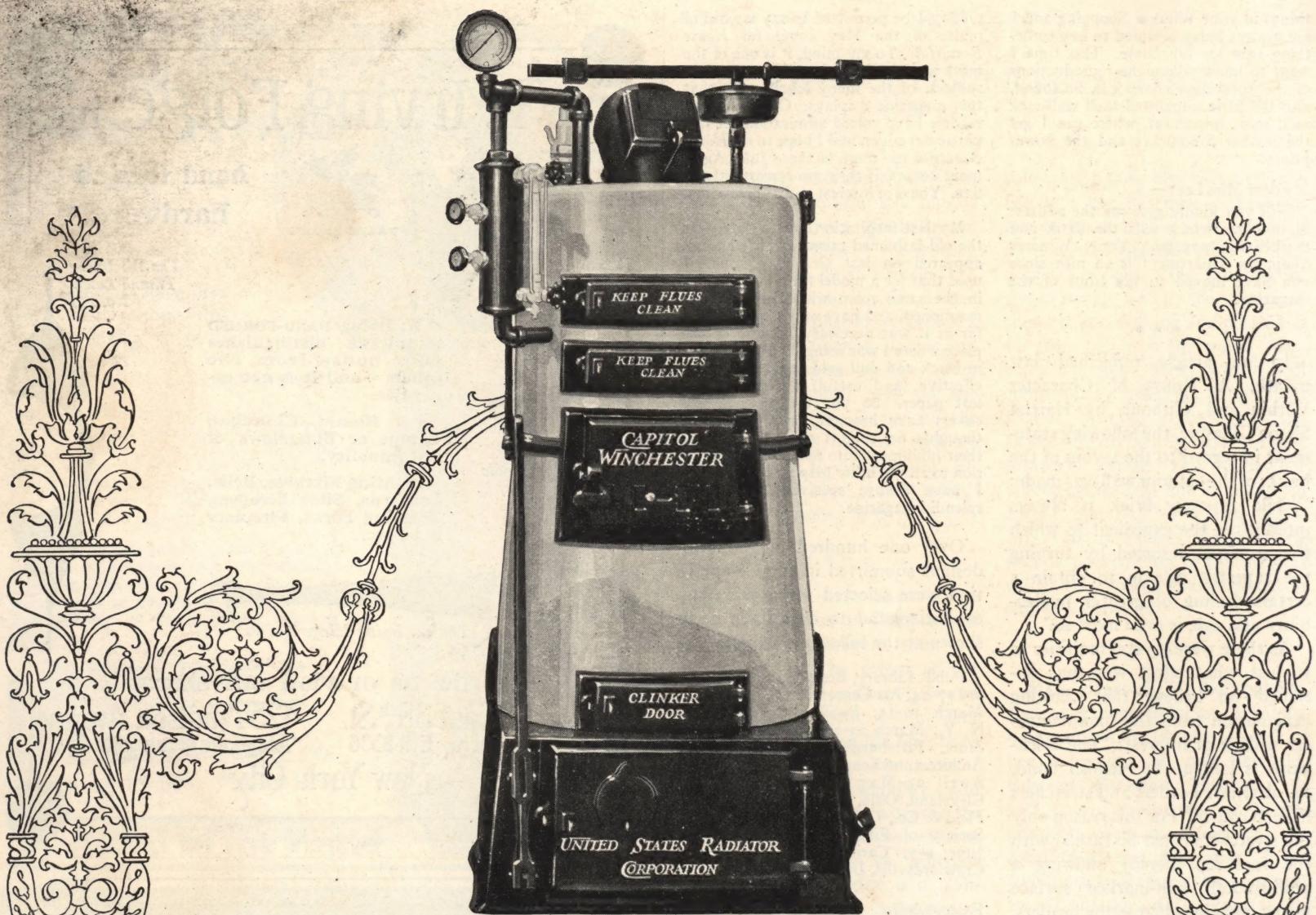


"Rod's that make

**Bluebird**  
FLAT-Extending  
CURTAIN RODS



Curtains Prettier"

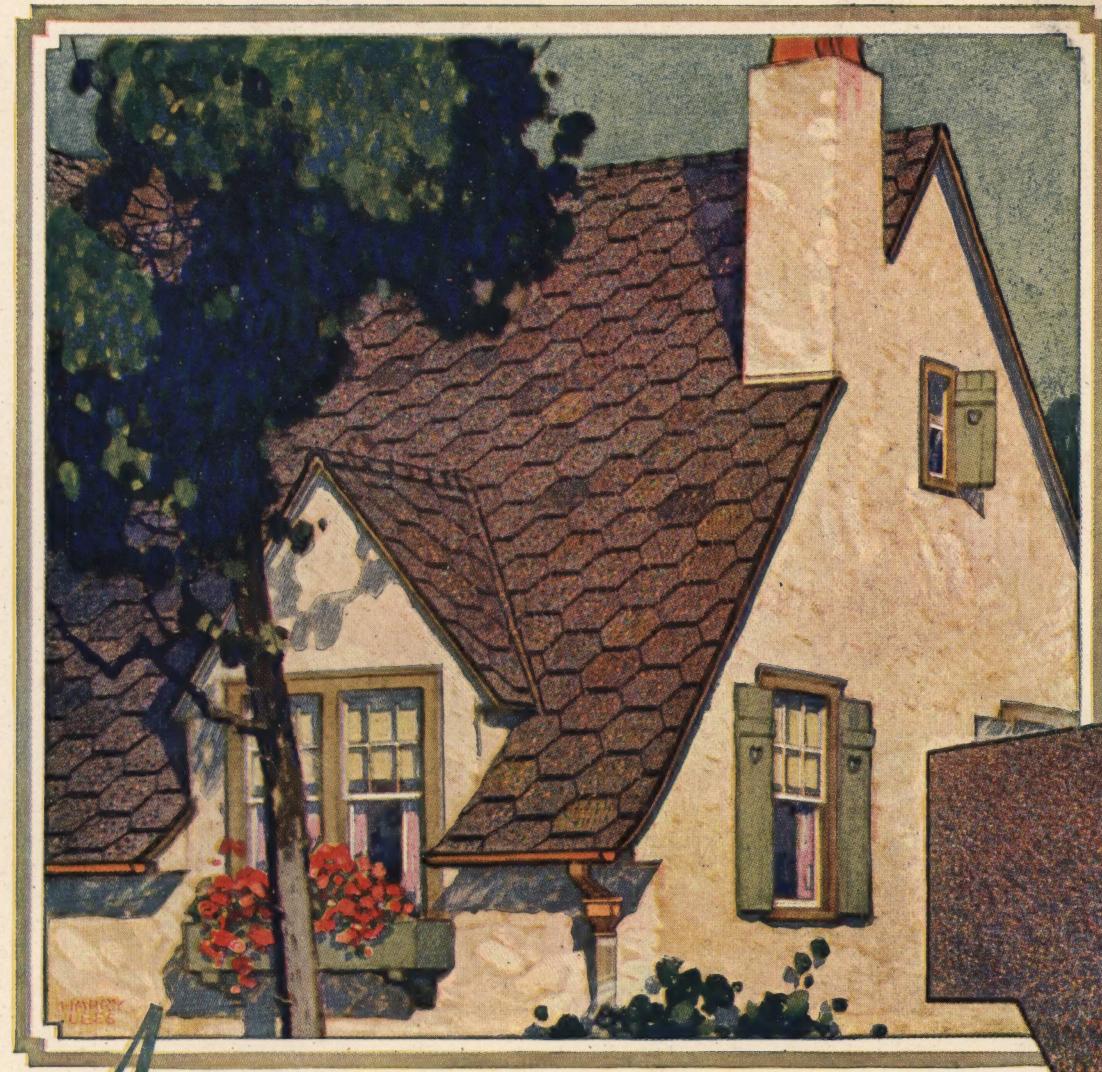


For many years, now, Capitol Boilers and United States Radiators have been sold, not as mere equipment, but in terms of a positive Heating Service. Our products must satisfy you or they cannot possibly satisfy us.

So, please remember, when you buy a Capitol you buy something that is worthy of confidence. We have expressed our feeling in the matter by the broadest, written guarantee in the Boiler field.

**UNITED STATES RADIATOR CORPORATION**  
 General Offices, Detroit, Michigan  
*Branch Offices and Warehouses in all principal cities.*

# Capitol Boilers



1. The design of the patented Hexo-Diamond Shingle produces at least two layers over the entire roof.
2. The unusual thickness of Preston Shingles makes a durable roof.
3. This distinctive design exposes two thicknesses at the butts, thereby creating the definite shadow line demanded by architects.



# A distinctive Roof that gives your home *individuality*

THE charm of Preston Sunset Hexo-Diamond Shingles results from a blend of colored particles which forms their surface—reds, greens, yellows and blue-blacks. The effect is like an Autumn hillside and no two roofs are alike.

And yet, so unobtrusively do Preston Sunset Shingles fit with their surroundings that it might be a roof fashioned by nature. Whether your home is a mansion or a cottage, Preston Sunset Shingles will be a lasting satisfaction to you.

Preston Shingles are made in three thicknesses, Standard, Extra Heavy and Massive. The Massive is much thicker than any other slate coated, asphalt shingle on the market. This thickness not only adds to the life but also to the appearance of a Preston Roof. In addition to the Sunset brand, Preston Shingles are also made in three solid colors, red, blue-black and green.

We shall be glad to give you the name of a dealer or contractor who can supply you with Preston Shingles.

KEYSTONE ROOFING MANUFACTURING COMPANY • YORK, PENNSYLVANIA

# Preston

ROOFING



# Armstrong's Linoleum

## for Every Floor in the House

A beautiful Dining-Room Floor of Armstrong's Straight Line Inlaid Linoleum with a border of Armstrong's Plain Black Linoleum



Look for the  
CIRCLE "A"  
trademark on  
the burlap back



## THE STORY OF A WOMAN AND A FLOOR

YOU are about to read the story of a woman who does her own housework and how she happened to get this beautiful linoleum floor. This woman was one of the millions of American women who look after their own homes—and of all her burdens the one that taxed her most was the job of making soft wooden floors look well. In dining-room and living-room, the floor was scuffed and heel-bruised. The boards had shrunk and, in between, there were cracks filled with trodden-in-dust and dirt.

Every time the woman looked at that wooden floor she sighed. The dining-room was the gathering place of the family. Three times a day their shoe soles rubbed the paint from its surface. Three times a day little feet bounded over it and hammered in more dirt and scuffed and battered and shabbied it.

That wooden floor meant work, work, work for her—a constant demand for repainting, revarnishing, or refinishing. Then one day she heard of floors of Armstrong's Linoleum—smooth, unbroken floors, practically one-piece floors. She went to her merchant and she saw many different kinds—single color effects; Jaspé two-tone effects in gray, sage

green, brown, or blue; decorative tile effects; all-over carpet designs. Finally she chose the floor you see in the picture and had it laid by the store's expert linoleum layers.

Dust? No more was there, crack-hidden dust, hard-to-move dirt. She waxed her new floor, rubbing the wax in thoroughly. Then she went over it with a dry dust-mop to wipe off surface dust. No more scrubbing! No more grubbing! Glory be!

That floor did not get progressively shabby-looking. It became progressively better-looking. It gave that woman a chance for some pride, when callers came. It was moreover a sound-deadening floor; a glowing, smiling floor; an easy-on-the-nerves-and-feet floor—a beautiful floor as smooth as the ceiling, in color harmony with walls and furniture, a decorative part of the room.

Millions of women should have and can have floors like that. We suggest that you

visit a good merchant who sells Armstrong's Linoleum and ask questions. Look at the many designs in Armstrong's Linoleum he will show you. If he does not have just what you want, ask him to let you see his copy of the Armstrong pattern book.

Write to us. The Armstrong Cork Company maintains a special Bureau of Interior Decoration which will be glad to advise you on the subject of linoleum patterns and colors and give you personal help in planning the different rooms of your house. There is no charge for this service.

### "FLOORS, FURNITURE AND COLOR"

By Agnes Foster Wright

Mrs. Wright, a former President of the Interior Decorators' League of New York, has written a book which tells how to use color effectively in home furnishing and decoration. This book is well illustrated and will give real help in planning individual rooms.

For twenty-five cents (in Canada sixty cents) we will mail you a copy, postage prepaid. All Armstrong's Linoleum—plain, printed or inlaid—can be identified by the Circle "A" trademark on the burlap back.

ARMSTRONG CORK COMPANY  
Linoleum Division  
826 President Ave., Lancaster, Pa.

